

OPTICAL SPECIAL

amateur

Saturday 20 July 2013

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

Top-class 50mm standard lenses get the **NEW AP optical test**

12 LENSES TESTED

- Canon
- Nikon
- Pentax
- Sigma
- Sony
- Zeiss

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OPTICAL SPECIAL



CANON EOS 70D

News: Canon launches completely new sensor



PHOTO MASTERS' FAVOURITE LENSES

Ten experts reveal the lenses they most love to shoot with

OPTICAL ILLUSION

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Amateur Photographer For everyone who loves photography

THIS week you can see the first results of our new lens-testing process. It has taken us some time to find exactly the right testing methods to deliver believable results and the information needed to understand how a lens will behave on a camera. Those readers who have been with us for a while may remember the human touch of Dr Stewart Bell and Geoffrey Crawley – men who would describe the characteristics of a collection of glass elements as though it were a person. These men can't be replaced. I hope, though, that these new tests will provide the same level of scientific information, while the commentaries of our technical team will provide compassionate appreciation of what

each line on the graphs and charts will mean in real life to photographers in the field. As you may be able to see, these tests measure a wide range of characteristics – sharpness, the accuracy of drawing, the ability to illuminate a sensor evenly – but it is for us to determine the importance of those personality traits in the heat of the action.

Science tells us what to expect, but only humans can judge what is desirable and what is to be avoided. I hope you find these new tests useful.



Damien Demolder
Editor

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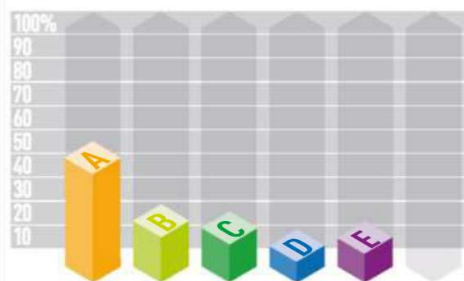
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Another selection of superb reader images, with the winner receiving a Vanguard GH-100 ballhead worth £129.99

THE AP READERS' POLL

IN AP 29 JUNE WE ASKED...

Do you see the benefits that raw files deliver?



YOU ANSWERED...

A Yes, that's why I always shoot raw	45%
B Yes, and I shoot raw most of the time	19%
C Yes, but I don't have time to process raw files	16%
D No, I think it's overkill	9%
E No, I've never processed a raw file	11%

THIS WEEK WE ASK...

Which single quality do you most prize in a lens?

VOTE ONLINE www.amateurphotographer.co.uk

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Chris Gatum examines your images, offering words of wisdom and constructive advice

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A good lens is the fundamental building block of an image. Jon Stapley talks to ten top photographers in order to find out which lenses they swear by



Transform
your
telephoto
shots

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Revamped EOS 60D boasts Wi-Fi and new AF • Due next month

CANON SET TO DEBUT EOS 70D DSLR

CANON is to replace the EOS 60D with the EOS 70D, which borrows its AF system from the EOS 7D and Wi-Fi connectivity found on the full-frame EOS 6D.

Out at the end of August, the EOS 70D incorporates an APS-C-sized, Canon-made, 20.2-million-pixel imaging sensor and introduces Dual Pixel CMOS AF technology (the EOS 60D features an 18-million-pixel sensor).

Trumpeted as a 'DSLR first', Dual Pixel CMOS AF is a sensor-based 'phase-detection' AF system that aims to deliver 'smooth, high-performance focus tracking' for shooting videos, and 'fast AF acquisition' when capturing stills in live view.

Each microlens features two photodiodes that can be read independently, with the information then used for focusing – the two signals being brought together to drive the lens, according to David Parry from Canon UK's Product Intelligence Team.

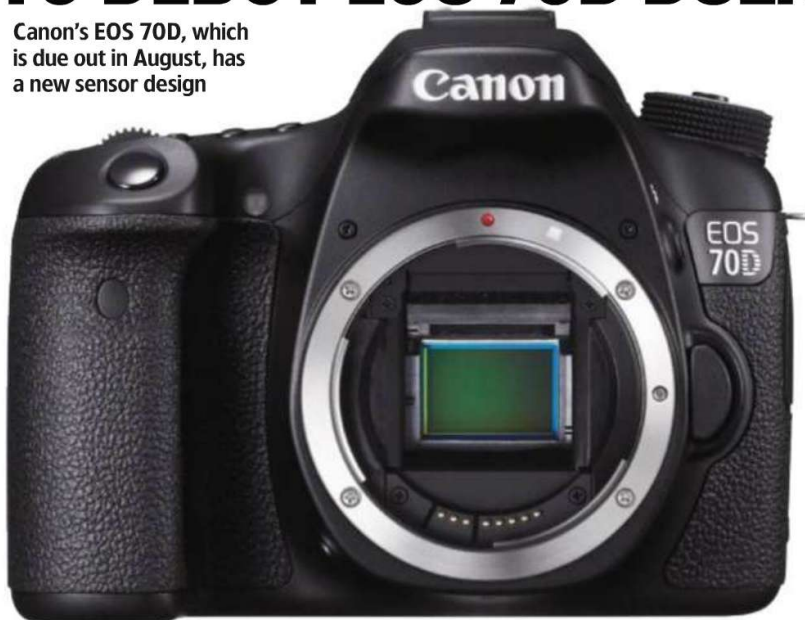
Canon adds in a statement: 'These photodiodes can be read separately to achieve phase-detection AF, or read together as imaging pixels – unlike other methods of sensor-based autofocus, which allocate either autofocus or imaging functions to pixels on the sensor, or rely solely on contrast detection.'

Canon claims the new sensor design requires no additional image processing for dedicated AF pixels, 'ensuring quick acquisition of focus and maximum image quality...'

The system – said to be compatible with 103 Canon lenses – is designed to work across 80% of the image sensor area.

Billed as a 'huge step up from the 60D', the EOS 70D takes its 19-point AF system (all cross-type points) from the EOS 7D and features a tweaked version of the 7D's

Canon's EOS 70D, which is due out in August, has a new sensor design



viewfinder, allowing the user to view and change the focusing mode while looking through the viewfinder.

The viewfinder, designed to produce 98% coverage, also includes a camera-level indicator graphic for use while shooting.

Canon claims photographers can shoot at seven frames per second for up to 16 raw, or 65 JPEG, files – a level 'pretty impressive for a camera of this level', asserts Parry.

The standard ISO 100-12,800 can be expanded to 25,600.

Wi-Fi connectivity, as found on the full-frame EOS 6D, allows remote control via a smartphone or tablet, for example.

Like the EOS 700D, the 70D has a 3in, vari-angle ClearView II LCD touchscreen

with a resolution of 1.04 million dots.

Features also include HDR capture, a Digic 5+ image processor, multiple exposure and creative filters.

The EOS 70D will cost £1,079.99 body only. It will also be out as a kit with an 18-55mm STM lens, priced £1,199.99, and an outfit that includes an 18-135mm STM lens, costing £1,399.99.

The camera's sibling, the EOS 7D, adds an aluminium-alloy body, 100% viewfinder coverage, spot AF, an extra one frame per second and a large buffer.

A new battery grip for the EOS 70D (the BG-E14) will go on sale priced £229.99.

Canon expects the EOS 60D to remain on sale until the end of the year.

SNAP SHOTS

● The company that owns Pentax has dropped the name of the historic brand from its title. Future compacts will be launched under a Ricoh-only umbrella. Pentax Ricoh Imaging Company will be known as Ricoh Imaging Company from 1 August. All DSLRs, compact system cameras and binoculars will still carry the Pentax name.

● Photo enthusiasts are urged to enter the Pink Lady Food Photographer of the Year 2014 for the chance of winning a £5,000 cash prize. Categories include Politics of Food for 'photojournalistic images that show the reality of issues relating to food anywhere in the world'. The closing date is 31 January 2014. For entry details, visit www.pinkladyfoodphotographeroftheyear.com.

METALLIC MAKEOVER FOR PANASONIC PANCAKE

PANASONIC is set to launch a newly designed 20mm f/1.7 Lumix G lens at the end of next month, sporting a new metal finish.

The Lumix G 20mm f/1.7 II Asph, which is compatible with micro four thirds cameras, comprises seven elements in five groups and features a seven-blade diaphragm.

The redesigned 'metallic-profile' lens is built to be compact and lightweight, and includes two aspherical elements to help combat distortion and chromatic aberration.

The lens is designed to produce the 35mm viewing-angle equivalent of a 40mm optic.

It is due out on 29 July, priced £349.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 17 July

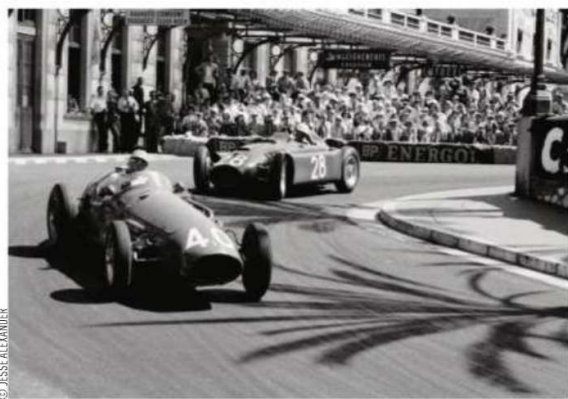
EXHIBITION The Press Photographer's Year 2013, until 31 August at the Lyttelton Exhibition Foyer, National Theatre, London SE1 9PX. Tel: 0207 452 3000. Visit www.nationaltheatre.org.uk. **EXHIBITION** Visions of the Universe (images of space), until 15 September at National Maritime Museum, Greenwich SE10 9NF. Tel: 0208 858 4422. Visit rmg.co.uk.

Thursday 18 July

EXHIBITION Trailblazers by Anita Corbin, until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit www.twmuseums.org.uk. **EXHIBITION** Findings, pinhole photography by Tom Hunter, until 19 July at Church Street, Birmingham B3 2RT and St Paul's Square, Birmingham B3 1QZ.

Friday 19 July

EXHIBITION Jesse Alexander: The Golden Age of Motorsport, until 24 August at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Georgia by Vanessa Winship, until 28 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.



© JESSE ALEXANDER

Saturday 20 July

EXHIBITION Ever Young by James Barnor, until 31 August at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com. **DON'T MISS** National Archaeology Festival walk (covering Cornwall's mining past, 10.30am-1pm) at East Pool Mine, Pool, Cornwall. Tel: 01209 210 900. Visit www.nationaltrust.org.uk.

Sunday 21 July

DON'T MISS Guided Walks in Bodiam Castle grounds (2pm-3pm) at Bodiam, East Sussex TN32 5UA. Tel: 01580 830 196. Visit www.nationaltrust.org.uk. **EXHIBITION** RHS Photographer of the Year, until 11 August at RHS Garden Wisley, Surrey GU23 6QB. Tel: 0845 260 9000. Visit www.rhs.org.uk/wisley.

Monday 22 July

EXHIBITION Short Breaths by Miles Aldridge, until 28 September at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com. **EXHIBITION** One Picture at a Time by Gunnar Smoliansky, until 30 August at Michael Hoppen Gallery, London SW3 3TD. Tel: 0207 352 3649. Visit www.michaelhoppengallery.com.

Tuesday 23 July **LATEST AP ON SALE**

EXHIBITION Resolutions (addressing digital technology's impact on contemporary photographic practice), until 9 August at Belfast Exposed, Belfast BT1 2FF. Tel: 02890 230 965. Visit www.belfastexposed.org.

EXHIBITION 5 Under 30 (winners of a young photographers competition), until 31 July at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com/london.



© ADRIAN DENNIS/AP

Horse and rider first past the finishing post

COMPETITION HONOURS TOP PRESS PHOTOGRAPHERS

AN IMAGE taken at the 2012 Olympics has beaten more than 12,000 entries to win Photograph of the Year in the 2013 Press Photographer's Year competition.

The picture (above), by Adrian Dennis, shows a horse rider at the cross-country stage of the eventing contest in Greenwich Park on 30 July 2012.

Dennis, who works for Agence France-Presse, beat nearly 400 other

photographers in a competition that showcases those working for UK media.

Winners included Jack Hill from *The Times*, who won first prize in the News Folio of the Year category with an image captured in Syria.

The best images will be on show in the Lyttelton foyer at the National Theatre on London's South Bank until 31 August.

To view a slideshow of winning images, visit www.theppy.com.

OLYMPUS SCANDAL TRIO SENTENCED

FORMER Olympus chairman Tsuyoshi Kikukawa has been given a suspended three-year jail sentence for his part in a £1.1-billion financial scandal uncovered in 2011.

Last year, Kikukawa pleaded guilty to charges in connection with the accounting fraud, which was made public by former Olympus president Michael Woodford who turned whistleblower in 2011.

Kikukawa, along with former executive vice-president Hisashi Mori and Hideo Yamada, a former Olympus auditor, were arrested in connection with a suspected breach of Japan's Financial Instruments and Exchange Act.

Yamada has also been given a three-year prison sentence, suspended for five years, at a court in Tokyo, reported news agency Bloomberg.

Mori was handed two and a half years, suspended for four years.

Japanese prosecutors had sought a five-year jail term for Kikukawa, four-and-a-half years for Yamada and four years for Mori.

Olympus has been ordered to pay fines totalling 700 million yen (around £4.5m).

The company hid investment losses of up to \$1.7m by disguising them in company accounts.

It was reported that the sentences reflect the executives' claims that they inherited the aftermath of the scandal, rather than making the decision to hide the losses.

Last year, Woodford won £10m in an out-of-court settlement with Olympus.

Olympus Tokyo said the firm would respond 'sincerely and solemnly' after examining the court's written decision.

A spokesman told AP: 'We are committed to advancing our corrective efforts, mainly by enhancing internal controls, such as corporate governance and compliance, to restore public trust in the company.'

Woodford declined to comment on the sentencing.

He told AP: 'The lessons of this sad tale should be obvious to anyone who is paying attention, and I do so hope that people in Japan are paying attention.'

'I do not, however, feel that it would be dignified for me to make any comment in relation to the sentencing of my former board colleagues.'

SNAP SHOTS

● A UK photographer has won the Sporting Moments Photography Competition. Roger Evans' image of a polo player, called 'Down and Out', beat nearly 200 other entries. The contest was organised by the Society of International Sport & Leisure Photographers.

● Renowned portrait photographer David Montgomery is to host a one-day-a-week photography workshop, to run over eight weeks from 7 September until 26 October. The course, which will be on Saturdays, will cost £720 and takes place at Proud Chelsea, 161 Kings Road, London SW3 5XP. For details call 0207 349 0822 or email leila@proud.co.uk.

● Wildlife photographer Tim Flach is planning a series of talks around the UK, starting with one in London on 22 August. The talks cost £48 for non-members of the British Institute of Professional Photography, which is organising the events. A session is scheduled to take place in Edinburgh on 13 September, with dates in the Midland and South West to be announced. For details, visit www.bipp.com/events.



Do you have a story?

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Secret trap door opened to reveal trove of historic images 'PRICELESS' PHOTOS FOUND IN WINE CELLAR

HISTORIC photos of South African miners, thought to date back to the 1880s, have been found hidden under a secret trap door in a North Yorkshire wine cellar.

The cache of 46 prints, along with a handheld stereo viewer, were discovered hidden underneath a carpet in a 'previously unknown cellar', next to vintage bottles of port and brandy at a house in Bentham.

They were found while the property was being cleared ahead of its owner moving to a nursing home.

A woman handed them in to classic camera dealer Sepia Memories, which is

based in Morecambe, Lancashire, telling the store's owner she wanted them to 'go to a good home'.

The black & white prints measure 14x8cm and are mounted on thick cardboard. When seen through the stereo viewer, the images 'came to life', said Sepia Memories' owner Laurraine Smith, who contacted South African history experts after being left staggered by the find.

'I notice that some of the miners posing in the photos are holding lit candles to help make them a focal point...', Smith wrote in an email to Heritage Portal – a discussion, education and marketing website on South African heritage.

Specialists praised her for 'saving what looks like a priceless collection of old Johannesburg mining photos'.

They are now working with Museum Africa to bring the collection back to South Africa.

Heritage Portal founder James Ball told *Amateur Photographer* of his excitement at the discovery: 'The photographs have been a huge highlight and I can't wait for them to arrive.'



The cache contained 46 stereoscopic images and a handheld viewer



© MAGES COURTESY OF SEPIA MEMORIES



NIKON IMAGE-SHARING ACCOUNTS COMPROMISED

PERSONAL details, including telephone numbers of more than 40 photographers worldwide, were accessed without their knowledge owing to a glitch at Nikon's cloud-based image-storage service.

Photographers were hit by a fault with Nikon Image Space, which locked new users out of their accounts and meant those of 43 users could be accessed by 43 others, and vice versa.

Nikon Japan said it is taking the problem 'very seriously', adding: 'We found evidence that the images and membership information of 32 users had been accessed in some way without the user's knowledge.'

Nikon says it has since put measures in place to avoid a repeat of the problem, but that 86 users remained unable to log into their accounts.

NIKON AND NME HUNT FOR TOP MUSIC PHOTOGRAPHER

NME is on the hunt for the UK's best music photographers, in a contest that was won by an amateur last year.

The annual competition – run in association with Nikon – features amateur sections such as live, portrait and festivals.

Category winners will receive a Nikon 1 J3 camera kit, while the top professional will bag a Nikon D600 DSLR.

Nikon UK's group marketing manager Jeremy Gilbert said: 'We really value the competition as an excellent platform for the work of both undiscovered and established music photographers.'

Andrew Hughes took the overall title in



© ANDREW HUGHES

2012 with an image of band Specter (above).

The closing date is 9 September 2013.

For details visit www.nme.com/photoawards2013.

SONY UNVEILS NEW FLASHGUN

SONY has unveiled a new flashgun, the HVL-F43M, which doubles as an LED light for videographers.

The HVL-F43M has a GN of 43m @ ISO 100 and features a Quick Shift Bounce system, designed to allow instant rotation

of the flash head when switching between landscapes and portraits.

It is compatible with Sony A-mount SLT, E-mount cameras and Cyber-shot compact models, and is due in shops this month, priced £340.



THE holiday period is the time when almost everyone appears with a camera, ranging from the ubiquitous box camera to the ultra-expensive modern miniature. Out they come on the beach, on the road, in the camp—in fact, everywhere where man spends his leisure days. But, alas! there will be many disappointments among those crowds, mostly for the lack of a little precaution.

Troubles with New Apparatus.

Probably the first mistake that most people make is to purchase a new camera a few days before the exodus to fresh surroundings. They find themselves with a new instrument, and are under the impression that all they have to do is to point it at the chosen subject, press the release, and a beautiful picture is sure to result.

Afterwards they realise that they

AP advised readers to take precautions as 'holiday fever' swept Britain this week in 1934. The journal warned photographers to avoid 'beginners' mistakes' such as buying a new camera just before going away. 'They find themselves with a new instrument, and are under the impression that all they have to do is to point it at the chosen subject, press the release, and a beautiful picture is sure to result. Afterwards they realise that they forgot to set the aperture correctly; or they had the shutter set for "time" when they took the snapshot; or they forgot to focus for the close-up subject, having just taken a distant view.'

SNAP SHOTS

● An amateur photographer has created an online search engine designed to help users find 'photo hotspots' worldwide. ShotHotspot, which is in the final stages of a public Beta version, uses location data of images posted on image sharing websites Flickr and Panoramio and ranks locations based on factors such as the number of views, likes and comments it has received. It was developed by Darren Johnson, who said he was 'fed up with feeling like Columbo trying to piece together scraps of information on forums as to good photo locations to visit.' See www.shothotspot.com.

● All future Sony cameras will come with built-in Wi-Fi and NFC wireless communication, according to Frederick Lange, head of digital imaging at Sony Europe. Lange made the remarks at a recent press briefing.



Lomo Konstruktor costs £29

FLAT-PACKED CAMERA 'FLYING OFF SHELVES'

LOMO claims its new build-your-own 35mm film-based SLR camera is 'flying off the shelves'.

Billed as the world's first DIY 35mm SLR, the 'fully-functioning' Konstruktor costs £29.

'The Konstruktor allows you to demystify the process of analogue photography by building your own camera from the ground up,' says Lomo.

Lomo claims the camera can normally be assembled in 1-2 hours.

The Konstruktor comes with a 50mm f/10 lens and has a 1/80sec shutter speed.

Other features include a tripod thread and a long-exposure mode. More lenses are planned, adds Lomo.

For further details visit microsites.lomography.com/konstruktor.

KODAK FILM SELL-OFF NEARS COMPLETION

LAURA G Quatela, president of Kodak's Personalized Imaging business, has announced plans to leave the consumer segment after the sale of the film and paper business is completed.

Quatela (pictured), who also serves as president of the Eastman Kodak Company, fought to ensure the firm's imaging businesses retained the company's brand name after shake-ups triggered by Chapter 11 bankruptcy protection last year. She will leave after the sale of Eastman Kodak's Personalized Imaging segment to thousands of former Kodak employees.

Kodak's Personalized Imaging business, which also includes photo



© JAMIE IRELANDER

kiosks, is being sold to UK Kodak Pension Plan in a \$650m deal that is expected to complete in September.

Earlier this year, Kodak made public a 'multi-year' agreement with JK Imaging Ltd, a US-based company, to license the Kodak brand name for products such as digital cameras, pocket video cameras and portable projectors.

Asked if Kodak had a message for customers who have written off the company after an avalanche of negative headlines, Quatela told AP in January: 'We are back, strong... we have a great future'.

It is not yet clear whether Quatela will remain at Kodak.

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CLUBNEWS

Club news from around the country

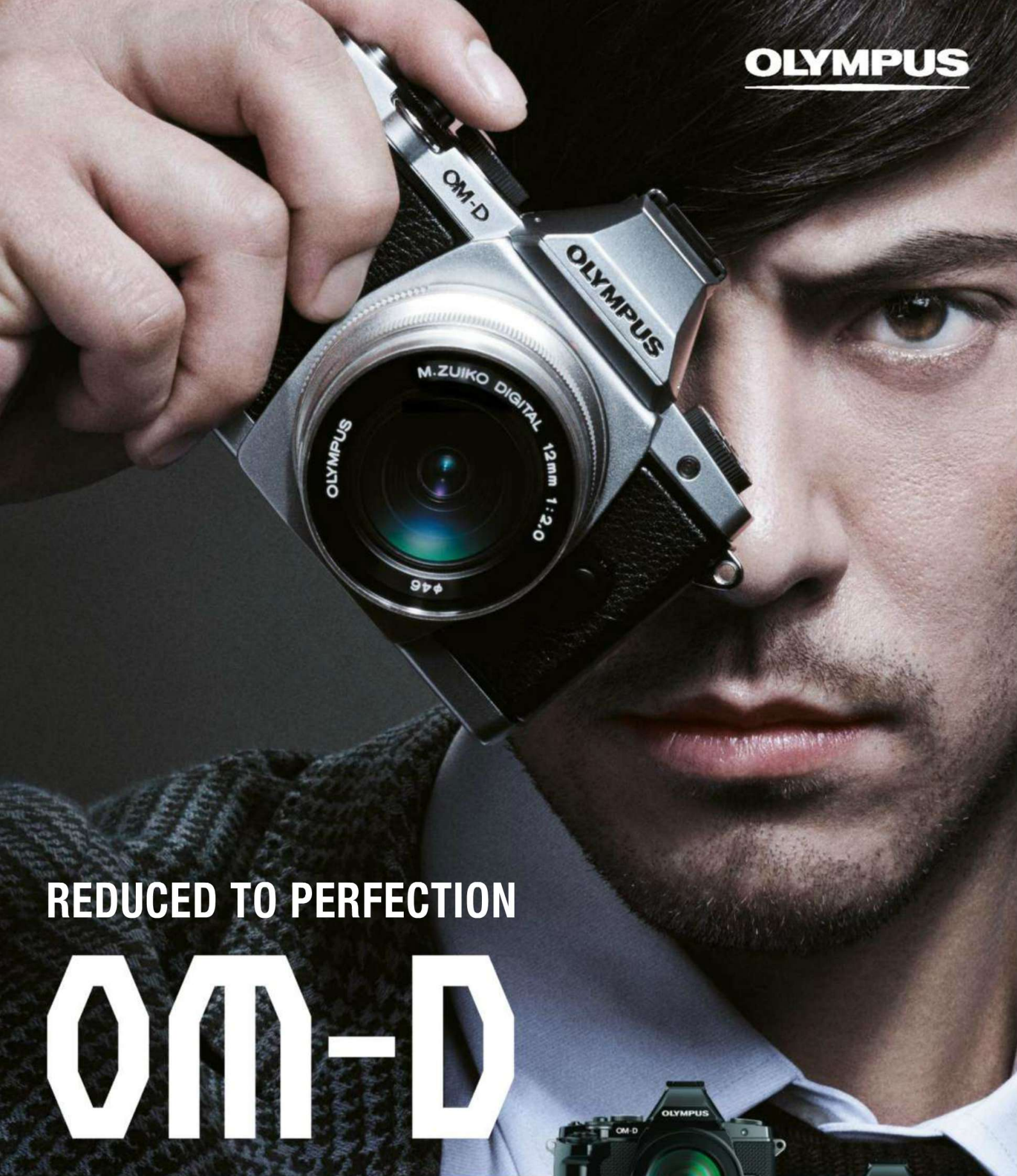
1066 MONO PHOTOGRAPHIC

The group would like to point out that for anyone wanting to contact organisers about its upcoming exhibition from 3-11 August (see *News*, AP 29 July), they can be reached on 01424 715 788.

BRANCASTER CAMERA CLUB

The club will hold its annual print exhibition from 9-11 August at Brancaster Staithe Village Hall, Kings Lynn, Norfolk PE31 8BZ. Tel: 01485 210 013.

OLYMPUS



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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Concrete: Photography and Architecture

Edited by Daniela Janser, Thomas Seelig and Urs Stahel
Scheidegger & Spiess, £70, hardback, 440 pages, ISBN 978-3-85881-369-5

IF THERE'S a more thorough exploration of the relationship between photography and architecture currently on the market, we aren't aware of it. These 440 bilingual pages of images, essays and critical thoughts make for a comprehensive tome and a wonderful addition to the bookshelf of any architectural photographers. The images range from the 19th century to the present, and look at buildings of every kind from every conceivable angle. The different themes covered create a good range of styles, both in terms of buildings and photography. Use it to inspire your own architecture photography – there's plenty to choose from. It's rather costly, but it's really well done.



© MICHAEL WESSEL, COURTESY GALLERY FANEMANN, BERLIN



© HELGA PARIS

Helga Paris: Photography

By Helga Paris. Hatje Cantz, £35, hardback, 208 pages, ISBN 978-3-7757-3490-5

BOOK

BORN in 1938, Helga Paris was perhaps perfectly

placed to document the fortunes of post-war Germany. Her black & white images throughout the years shows a country simultaneously grappling with a tumultuous past and an uncertain future. The work ranges from the broad to the personal – Paris is at home with streets and vistas as she is with candid portraits and intimate family settings. A series of self-portraits even features,



© HELGA PARIS

giving us a glimpse at the face behind the camera. There's a lot to recommend here – the exclusively black & white images have a gentle but insistent melancholy to them, showing people from all walks of life in an ongoing struggle to reclaim their lives in the aftermath of the world's greatest conflict.





EXHIBITION

Alive: In The Face of Death – Rankin

Until 15 September. Walker Art Gallery, William Brown Street, Liverpool L3 8EL.
Tel: 0151 478 4199. Website: www.liverpoolmuseums.org.uk. Open daily 10am-5pm.
Admission free



IN HIS new exhibition, Rankin sets out to explore life's only real certainty – death. You might consequently expect a depressing, elegiac affair, but what actually unfolds is a collection brimming with life, hope and vitality. Rankin unfolds our understanding of death by showing us people whose lives have been irreparably moulded by it. Subjects include people with terminal illnesses, people who have had near-death experiences, and even those who work in the death industry, such as grave diggers. Considering that death is something we must all face, it is remarkable how eagerly we shy away from it, put it to one side, treat it as something that happens to other people. Rankin's exhibition confronts that mentality, but does so in the spirit of hope and courage.

www.thephotoargus.com

WEBSITE

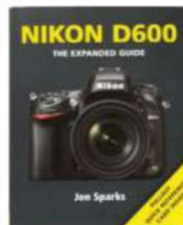
THE PHOTO Argus is a well-established resource that has enough tips, links and images to keep the photography enthusiast busy for a long time. The updates mainly take the form of 'Inspiration' galleries, some focusing on specific

photographers, others taking in shining examples of photography under certain conditions. There is a good spread of content, with challenges and how-tos, and it's definitely worth a look to galvanise yourself if you've been feeling stuck in a rut. The site also hosts competitions on various themes – a nice touch comes in the winners' galleries with a clickable link to each image's Exif data, allowing you to see how each one was shot.



CONDENSED READING

A round-up of the latest photography books on the market



● **NIKON D600** by Jon Sparks, £14.99 I would estimate by this point that here at AP we have enough *Expanded Guides* to build a small fortress. This one, for Nikon D600 owners, continues the quality of the others, with comprehensive information, easy-to-follow guides and quality images to illustrate its points. It's certainly a more digestible read than a camera manual. ●



LONDON DAWN TO DUSK by Jenny Oulton and David Paterson, £14.99 London has long been a draw for countless landscape and architectural photographers. The consequence of this is that the book market is flooded with titles taking the city as its subject. However, writer Jenny Oulton and photographer David Paterson have photographed the city through the day, all the way from dawn to dusk. It's a charming book that perhaps suffers from a handful of flat images. However, there is more than enough to keep you engaged and Oulton's words are never less than elegiac and inviting. ● **DIGITAL PLANT PHOTOGRAPHY** by Adrian Davies, £19.99 There's still plenty of time to get outdoors and take advantage of the (sometimes) beautiful weather. Here, Adrian Davies talks readers through techniques that can assist in capturing the copious plant life in our own back gardens and in woodlands. Specifically, Davies wants to show you the benefits of using a DSLR to capture your subjects. After all, he was one of the first photographers to use a digital camera more than 20 years ago. The book is clear and concise, and will be more than helpful to those looking for some fresh ideas.

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Letters

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LETTER OF THE WEEK

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BUILT FROM SCRATCH

I took up photography eight years ago when I retired and, like most of my hobbies, charged at it head-on. Enthusiasm knew no bounds. Success in the local camera club spurred me on. However, recently the pace of production slowed and the photos weren't forthcoming, at least not the good ones. Was it burnout or just a period of photographer's block?

I was always interested in all aspects of photography – its history and development, and especially the technical side. Having looked with admiration at the quality of images taken at the end of the last century with rudimentary equipment, I had an idea. Why not combine photography with my other hobby of wood and metalworking. The aim was a 5x4in sheet film camera, but alas, no detailed plans were available, just a few views off the internet. Armed with the knowledge that the lens should be its focal length distance from the film when set at infinity, off I went.

I started with the difficult bit. If I could make the bellows, I would continue. A mint-condition Schneider lens came from eBay and a local lab gave me a handful of darkslides. The rest was joining them up. A piece



of glass rubbed with fine sandpaper made the focusing screen. After a few months on and off, the finished article appeared to be admired by all from far and wide. Furthermore, it proved to take very good photos. The whole experience has been, and still is, great fun and renders very high street cred.

I had set up at a local beauty spot recently when I overheard two other photographers nearby. One said, 'That guy with the wooden job must be good – he's using a Canon EOS-1D X as a lightmeter!' **Pete Bedell, Ireland**

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

KEEP IT SIMPLE!

'Is your photography stuck in a rut?' That was an interesting poll (AP 29 June). My photography will never be in a rut. Why? Because I keep it simple. I shoot best-quality JPEGs and, when home, load my SD card into my printer, which lets me alter my pictured very slightly if necessary – job done! I get wonderful results with hardly any of the problems I am told I should have with JPEGs.

You need to spend a bit of time to walk around the subject (if possible), to pick the best light, angle and so on – that is what this hobby means to me, not spending time on a computer. In most cases the shot will still be there, just try a different time, day or month.

The *Raw truth* feature in the same issue was very interesting and clever, but thankfully is not for me, as some of the best pictures I have ever seen were shot using JPEGs. I can tell the difference in a lot of cases when a photo has been heavily Photoshopped, but you really have to start pixel-peeping to fault a JPEG. Plus, we run the risk of technology taking over.

Magnus McInnes, East Lothian

ONCE BITTEN

I retired from work last year aged 65, and as a surprise gift my work colleagues presented me with a Jessops gift card to the value of £100. I was overjoyed with this because I had my eye on a new camera. Unfortunately, as we all know, Jessops went under, along with my gift card. It was such a shame, having dealt with them for so many years.

Now I see that Peter Jones is opening up quite a lot of Jessops stores again – that's very nice, and good luck to him – but I am sure that there are other people like myself that this has happened to, who would feel very reluctant to purchase an expensive camera from them, knowing that, as in my case, the company already has my first £100. **Jack Shields, Clwyd**

That really is very hard luck, and it must be difficult to view the new company in a positive light. It is a new company, though – Damien Demolder, Editor

THE ART OF JUDGING

Melvyn Dover is not alone in feeling aggrieved that judges of camera-club competitions do not always share the photographer's high opinion of submitted prints (*Backchat*, AP 6 July). However, his question about whether they positively expect pictures to be manipulated warrants some comment.

Most judges will assess a print in terms of how it stands up as a fine-art picture. The photograph will derive its overall presentation from a number of factors, for example artistic visualisation, camera skills, processing, composition, paper section and printing quality. Normally, a judge will consider how well the photographer has dealt with all of those components within the currently available technologies.

It seems to be in relation to the

What The Duck



composition aspect that Melvyn has most concerns, particularly if a judge suggests that cropping or cloning might improve his entry. Very often I have seen photographs where the overall composition is good but the picture is spoiled by an extraneous feature such as a telegraph pole, a fence, a person or a vehicle. If such a feature does detract from the purity of the composition, then it should definitely be removed.

Of course, at the end of the day, whether an element in a photograph positively or negatively impacts upon the final picture is a matter of taste and there will always be differences of opinion between camera-club members and competition judges. But I think the general answer to Melvyn's question is yes – if it improves the photograph. **James D Brown, Moray**

TREASURE ISLAND

In his letter in AP 29 June, Paul Nott mentions that the former leper colony on Spinalonga was an old Venetian Fortress, and the island is worth a visit for that alone. Unfortunately, though, he doesn't mention that you are only allowed two hours on the island, as they do not want it to be spoilt.

There is a fantastic amount to photograph there. If you like walking, stay in the village of Elounda. I would also recommend Victoria Hislop's book *The Island* – a cracking read even if it is only a novel.

RM Howard, West Yorkshire

My mother has been there and my wife has read the book. I have done neither, but am told that both are exceptional. My only connection to leprosy is that I'm named after Father Damien – Damien Demolder, Editor

I'M NO RAW RECRUIT

I have no doubt that, technically, raw is better than JPEG (AP 29 June). However, while my car can be driven at over 100 miles an hour,

it doesn't mean that's the most appropriate or enjoyable way to drive. For the majority of photographers, the added workflow is for no discernible visible difference – walk round any amateur photography exhibition and see how many you could tell were JPEG or raw. It's simple snobbery that raises another barrier to newcomers taking photography seriously as a creative outlet rather than a technical exercise.

Peter Hall, London E17

No doubt some raw files are born of snobbery – pixel pedants with no artistic leaning. But shooting raw really does allow more flexibility, control and ultimate quality, if you need it – Damien Demolder, Editor

PROOF OF IDENTITY

Recently on holiday, my wife and I spent our evening at the theatre. Shortly after leaving, she realised that she had left her camera where we had been sitting. I rushed back to our seats, but unfortunately the camera had disappeared. On finding a steward, I said that we had left a camera and questioned if anyone had handed one in. There had been a camera found, but how could I prove that it was ours? Fortunately, as we were on holiday, there was a picture of me recorded in the camera, and a simple identification was made. Had this not been the case, then proof that the camera was ours would have been difficult.

A lesson learned! Now, every time I put in a blank card or download our photos, I take a fresh photo of myself with the camera. Should identification ever be required, it will be there. Everyone should do this. After all, how many of you absent-minded people – or not – leave things behind accidentally?

William Spence, Shetland

I'm too absent-minded to remember to do that – Damien Demolder, Editor

A SOLUTION IN SIGHT

Before Jeremy Griffiths attends to his Panasonic Lumix DMC-LX5 with a Black & Decker (*Letters*, AP 6 July), can I point out to him that there is a solution to his problem. This is the neat little DMW-LVF1 viewfinder that comes complete with a small leather case and which attaches to the camera's strap. It takes just a moment to slip this onto the LX5's hotshoe with the added advantage of being able to take shots at varying angles from horizontal to 90°. It is well worth investing in one to make maximum use of this otherwise excellent camera, which I note is used by at least one of our top professional landscape photographers.

By the way, regarding John Gavett's exhibition in the same issue, the sun *does* shine in the Lake District, as we northerners can testify. Editor please note!

Paul Nott, Cheshire

On which day? – Damien Demolder, Editor



BACK CHAT

AP reader Eain Scott has an axe to grind about camera evolution

AMONG my tools I have an axe. It is made up of four parts: steel blade, hickory wood handle, small wooden wedge and a tiny steel wedge. It is ergonomically perfect. The weight and shape of the blade speeds it deep into the cut, the curve of the handle maximises the arc of the swing and its taper almost ensures it will not fly out of the user's hands.

Nobody designed it. It achieved its form by evolution – in this case, ergonomic evolution over centuries. Each iron forger and handle whittler added tiny improvements to successive examples until the form was as perfect as the two materials, steel and wood, allowed.

What has this to do with photography?

Well, recently I bought a new camera, attracted by its resemblance to the rangefinder cameras that I admired years ago. It is a triumph of technology, achieved by the collaboration of many brilliant designers and technicians over a comparatively short period.

And yet I could suggest some basic improvements. For example, it needs a stronger spring to eject the memory card so that my clumsy fingers don't have to fumble around the little door to the compartment. And why not make the exposure-compensation dial a little stiffer so that the poltergeist in my bag can't move it, leaving me puzzling over several poor exposures? More than any other camera I have owned, I have a dread of dropping this one because it does not fit quite as snugly in my hand as the much larger DSLR I had been using. I see from the internet that I am not alone in this worry: other users have been sacrificing the hotshoe to add an expensive thumb rest – the 21st century equivalent of the medieval woodcutter going to the blacksmith to order a slightly bigger wedge for his axe because the blade kept flying off.

I think, perhaps naively, that I expected ergonomic perfection because the camera looked like an evolution of the classic rangefinder cameras. Of course, it isn't. It is not the 15th incrementally improved generation of its first version; it began, like most tools today, with a design brief and a blank computer screen. The resulting little miracle will not be permitted to evolve over centuries, let alone decades.

Steel changed little over the centuries and wood not at all, so slow incremental ergonomic modifications were possible in hand tools. The rapid improvement of modern materials and computing speed ensures that design change now happens quickly, usually to our advantage. However, sometimes those who set the design brief place too little emphasis on the user experience – one example being the replacement of a viewfinder with LCD screens in many cameras.

I am glad I bought this particular camera and I will find ways to live with its foibles. In other words, I will adapt to the tool. But I can't help remembering, that when I first lifted my axe, I knew instantly that it had already been adapted to me.

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PHOTO INSIGHT



ANDREW MCCONNELL

Andrew McConnell began his career as a press photographer covering the Troubles in his homeland of Northern Ireland, but in 2004 switched to social documentary work, photographing around the world. Much of his work features the Middle East and Africa. He has won numerous awards, including Sony World Photography and World Press Photo accolades, and his work has featured in publications such as *National Geographic Magazine*, *Newsweek*, *Time* magazine, *The New York Times*, *The Guardian*, *Vanity Fair*, *The Sunday Times Magazine*, *L'Espresso* and *Internazionale*.

Andrew McConnell discusses his evocative project about Sahrawi's displaced indigenous community, a colony in perpetual limbo

THIS image is part of a series called *The Last Colony*, which was shot in 2008 in the Western Sahara. Here, the indigenous Sahrawi people have been under constant occupation from various countries, most recently Morocco. Rebels have fought for independence for 37 years, and in 1991 they were promised a referendum on self-determination in return for a ceasefire. This referendum has so far not occurred and the Sahrawi people have been left in limbo. In the 1970s and '80s, many of them fled to set up and live in refugee camps, which are situated in Algeria and Mauritania. To this day, they have no 'home' country to go back to.

This political landscape influenced all the images in *The Last Colony* series and dictated how they were shot. When I first went out there I had no idea how I would shoot it, but very quickly the idea came to me: around 180,000 people are stuck in this inhospitable landscape and the world has forgotten they are there. I realised a regular reportage piece would not really communicate their plight effectively. Shooting at night, and lighting up the subject, was a simple yet effective way of saying, 'Look, these people are here, they are forgotten, their issue is unknown, they have been left to rot in the desert for 37 years and they are like ghosts'. I wanted to emphasise that ghostly element.

This particular photo was taken among the sand dunes near one of the refugee camps in Tindouf, Algeria. The camps have a few buses that people can hire, or reserve, and on this occasion a group of young people took one to go and relax among the dunes at sunset – a popular pastime. I met the girl on the bus and it struck me that she and the bus would make a fantastic picture.

I liked the look of the bus, with the graffiti down the side and the word *intifada*, which generally translates into English as 'uprising', 'resistance' or 'rebellion'. It's a word that's particularly interesting in the context of the wider story. I positioned the girl in the door. Compositionally, to have her in the right panel made more sense to me as it set her off-centre, which to my eye was more pleasing than if she had been in the other

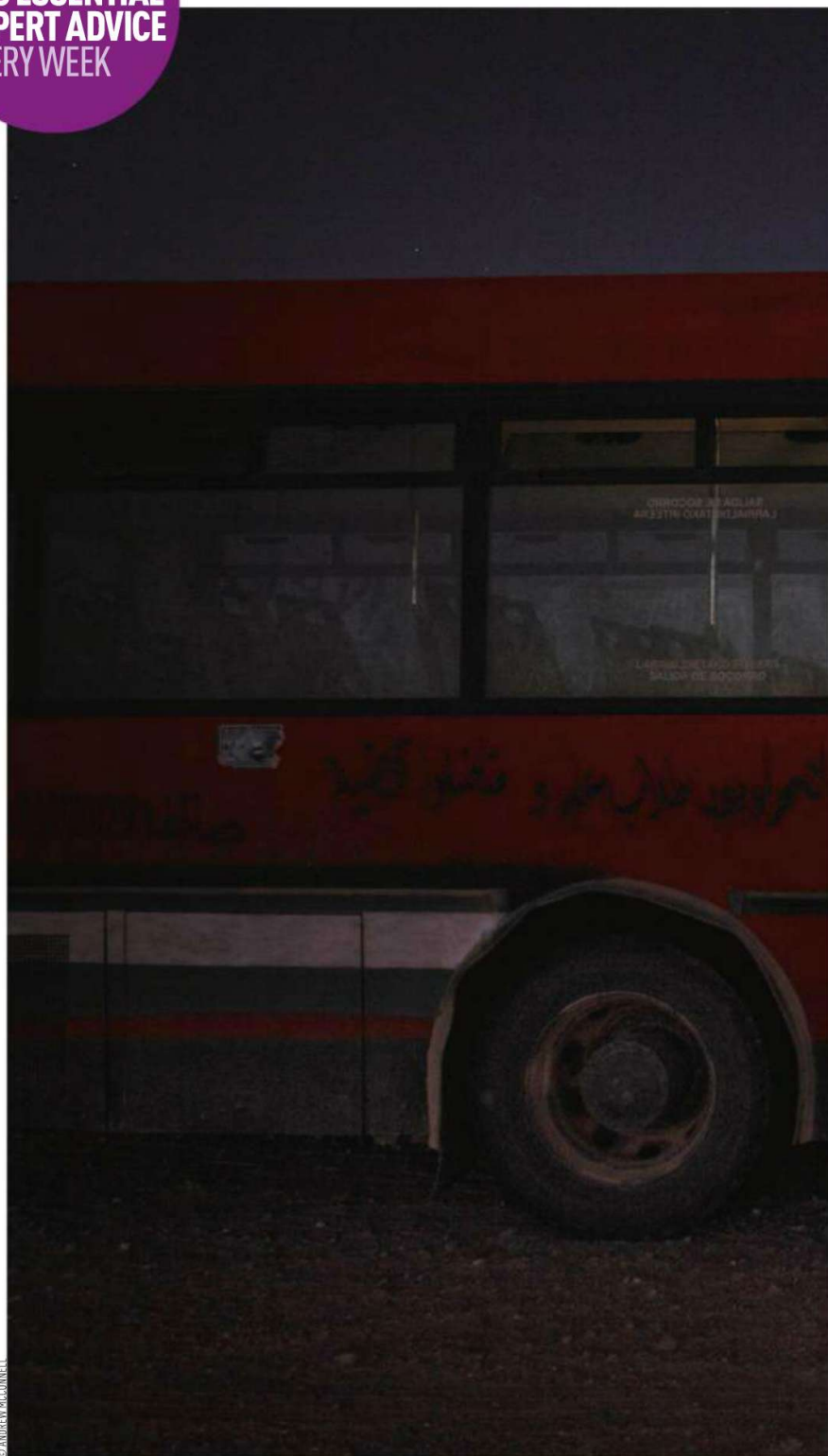
© ANDREW MCCONNELL

window. With the word *intifada* on the right your eye tracks right to left, and that gave a good balance to the photo.

The girl is lit using a small LED video light, specifically a Litepanel Micro. It is placed on a seat below her to her left in this image. I could control the light, so I could match it to the ambient light by making it brighter or dimmer. I shot the image over ten minutes. The sun was setting behind me, so I had to adjust my settings and the light accordingly to get the best result in the ambient light conditions.

My exposure here was around 1/5sec. For some of the other shots in the series, when it was further into the night and much darker, my exposure was as long as 20secs.

It took me a long time to master the technique when I started. On my first trip, I had no tripod so could only shoot at the beginning of dusk when it was light enough to hold the camera by hand. A couple of images shot like this did make it to the final series, though, including one of a soldier with his gun at sunset. There was also a lot of trial and error in positioning



To learn more about Andrew's work, read our feature about his project *Leaving Gaza* in last week's issue (AP 13 July). Also visit www.andrewmcconnell.com



the light and getting the right balance, so that the ghostly effect was just right. The LED lights are really common now, but back then they were quite new so it was a case of learning how best to use them.

On my second trip, during which this photo was taken, I brought a tripod— a tool that helped to widen my scope significantly. It meant I could shoot well into the night and it enabled me to capture some amazing images with the stars suspended in the sky. In this shot I am using the tripod,

along with a Canon EOS 5D Mark II and a 24mm prime lens. I am fortunate that the setting sun is picking out the detail on the bus, while the woman is being singled out using the LED light. It means the whole image has a captivating level of detail.

The lack of a distracting reflection in front of her was luck. You can see reflections in the bus windows caused by the setting sun, but in her panel the LED light overpowers the sunlight so you have a clear portal through which to see her.

What you see is pretty much how it came

out of the camera – there has been very little post-processing, apart from bringing the contrast down slightly and adjusting the colour balance to reduce the blue cast that was present on the image.

I'm really proud of this set of photographs, as it was important that the story was told in an effective and original way and I feel that the technique I used achieves that. Unfortunately, despite my best efforts, the refugees of the Western Sahara are still in limbo, waiting for the future of their country to be decided. **AP**

Andrew McConnell
was talking to
Jon Severs

HIGH-KEY PORTRAIT



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening on how to create a high-key portrait

I SHOT this image for the cover of my book on Lightroom 3. Previously, the cover images I'd used had been rather dark, so I decided to go to the opposite extreme. The 'before' image gives you an idea of the basic lighting that was used. I had a single umbrella above the camera and two lights bounced either side of the

subject into polystyrene boards to provide overexposed light hitting the model from slightly behind where she was sitting. I used these same lights to light the backdrop, which was a white wall that I allowed to go to a light grey colour.

The retouching work started in Lightroom, where I chose to add a blue

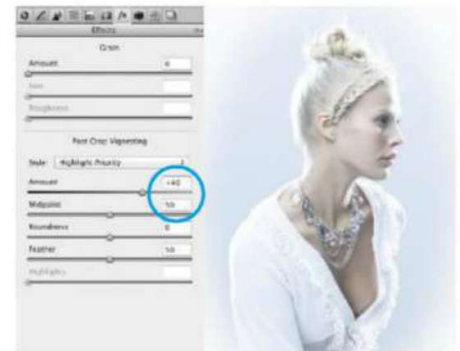
cast and lighten the corners. I retouched this image using the Vignetting Amount slider in the Lens Corrections panel to apply the corner lightening. However, since Lightroom 3 and Camera Raw 6 the Effects panel can be used to apply a more controlled lightening (or darkening) vignette effect. I then used Photoshop for the remaining retouching and added a shadow mask layer to produce the rippled lighting effect seen in the final version.



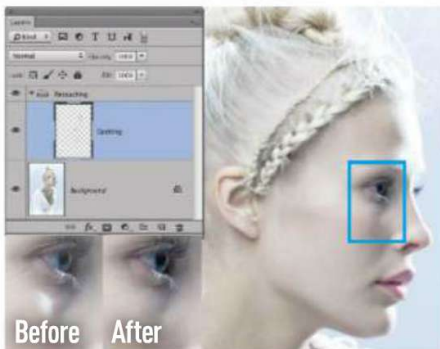
1 Here is the original photograph that I started with, which was opened in Camera Raw using the default settings. When shooting in the studio using an Elinchrom flash, I normally have the white balance set to 4700K, which is fairly close to the measured white balance for these particular flash units. In this example, the light-grey backdrop appeared almost completely neutral in colour.



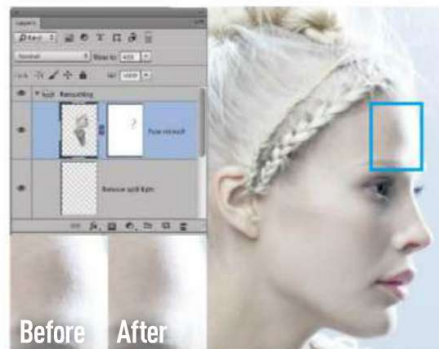
2 In this step I adjusted the Basic panel settings and dragged the Temperature slider to the left to apply a cooler white balance. I also raised the Exposure to lighten the image, fine-tuned the remaining sliders to optimise the tones and decreased Vibrance colour saturation slightly.



3 To achieve the washed-out look I was after I needed to deliberately bleach out the corners of the photograph. There are several ways you can do this, and for this image I went to the Effects panel and adjusted the Amount slider in the Post Crop Vignetting section, setting this to +40.



4 I was then ready to open the raw image in Photoshop and carry out the remaining retouching. To start with, I created a new layer group called 'Retouching', added a new empty layer within it titled 'Spotting' and carried out some basic retouching work to remove obvious blemishes and spots, as well as the catchlight that was hitting the model's cheek.



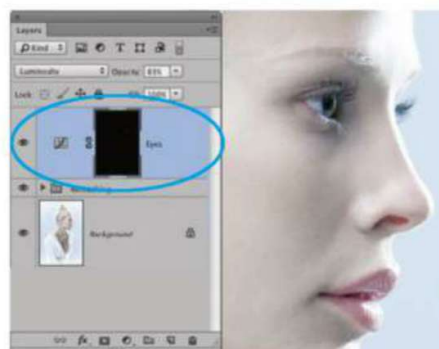
5 I created a merged duplicate layer (Command+Alt+Shift+E on a Mac and Control+Alt+Shift+E on a PC), which was automatically added to the top of the layer stack and erased all but the area that covered the face and neck. I then used the Brush tool to paint over the skin to soften the shadows. I added a layer mask to selectively hide some of the paintwork and set the overall layer Opacity to 48%.



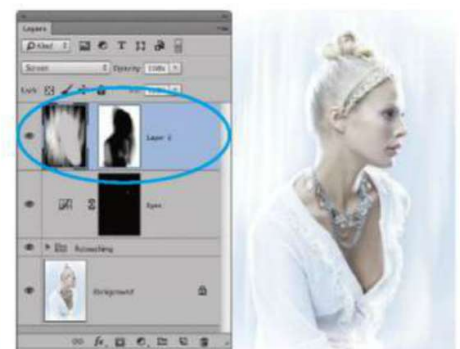
6 I then added a new empty layer, retouched out some of the loose flyaway strands of hair and added a further layer, where I worked on the hair braid to make it appear a little straighter. I didn't want to go overboard as hair can look rather unnatural if it appears too retouched.



7 I added another new empty layer and in the bottom right corner removed the model's leg. To do this, I created a pen path that followed the model's outline in the bottom section and then used the Clone Stamp tool to make the leg disappear.



8 I then zoomed in on the face and made a Lasso selection of the model's eye. Having done this, I feathered the selection by 2 pixels and added a Curves adjustment layer – this automatically added a Curves layer with a layer mask based on the selection. I then applied a lightening curve to lighten the eye slightly.



9 Finally, I added a shadow mask layer to the top of the layer stack and set the layer blend mode to Screen at 100%. This added the ripple effect you see here. I didn't want this effect to be applied to the face though, so I added a layer mask and painted it with black to hide the effect where it overlapped the face and body.

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– The many shades of Gray. BPI (British Photographic Industry) News July/August 2013

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NIKON S4 RANGEFINDER CAMERA

Photographed by Tony Hurst

The Nikon S4 was introduced in March 1959. It was essentially a stripped-down version of the S3. Nikon discarded the self-timer and installed a manually resetting frame counter similar to the S2, removed the 35mm frame line from the finder leaving only those for the 50mm and 105mm lenses, and left off the motor drive coupling lug under the take-up spool. The S3 was supplied with a cloth shutter instead of titanium. The shutter speeds are from 1 to 1/1000th sec., B and T. Weight: 520g. When Nikon announced the S4 they ran into a real problem: Joseph Ehrenreich the owner and CEO of Ehrenreich Photo-Optical Industries would not import the S4 into the United States and Canada. He reasoned that he already had the hot selling Nikon SP and the second level S3 as a lower priced alternative to the SP. He was awaiting the forthcoming shipment of the Nikon F and he felt that the S4 would deprive them of sales of the S3.

Despite this set-back, Nikon decided to go ahead with production and sold them to the home market. The total number of S4s produced was 5,898, ranking it as the lowest production Nikon rangefinder since the Nikon M! It is important to bear in mind that with the exception of those few features that were removed, the Nikon S4 is of exactly the same quality as the SP/S3 models. This fine example comes complete with original instruction manual, maker's box and shipping carton. RARE (see inset photo) MINT- £7,000.



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Telephoto transformations

The angle of view says a wideangle lens was used, but the depth of field suggests a fast telephoto lens – this contradictory look typifies the Brenizer Method

The **Brenizer Method** will transform your telephoto shots, allowing you to create images that are impossible to achieve any other way. **Chris Gatcum** explains how it's done

IT GOES without saying that lenses play a pivotal role in shaping our photographs, be it the focal lengths on offer or the aperture settings we can choose from. We've probably all seen examples of photographs where a telephoto lens has been used with a wide aperture to reduce depth of field, creating a striking shot where the subject really stands out from its background – it's a classic portrait technique. There are also plenty of examples of wideangle lenses being used to produce dramatic viewing angles that eclipse the capabilities of our own visual system and

really suck us into a shot. Yet despite their many and varied traits, the *combination* of a super-shallow depth of field and a wide viewing angle is something that even the most expensive lenses cannot achieve: you can have one or the other, but not both – certainly not in an 'extreme' sense.

However, there is a way you can combine and control these two seemingly opposed ideas. The technique is known as the Brenizer Method, named after American wedding photographer Ryan Brenizer (www.ryanbrenizer.com), who is largely

credited with developing the process. I say 'developing', because the multi-shot technique is based broadly on something we've been doing for years: panoramic stitching. As with the creation of a panorama, there are two distinct stages to the Brenizer Method – shooting and processing – both of which we will cover on the following pages. What makes this technique different is that it has a very singular purpose: to defy the limitations of conventional lenses and produce 'impossible' images that leap from the page (or screen).





A single shot taken with the same camera, lens and shooting distance employed for recording the sequential images. The narrow angle of view gives us very little sense of 'place', although the shallow depth of field blurs the background beautifully

SHOOTING

Essentially, the Brenizer Method involves photographing a wide view with a telephoto lens. Obviously, this can't be achieved in a single shot, so a sequence of frames is recorded that covers the whole scene. Imagine that you're photographing individual jigsaw puzzle pieces that will eventually come together to form a larger picture and you won't be too wide of the mark.

A super-shallow depth of field is added to the mix courtesy of a telephoto focal length, wide aperture setting and modest camera-to-subject distance. Shooting at an aperture setting of $f/2.8$ or wider with an effective focal length of 85mm+ will produce the strongest results, but if your lens isn't that fast, move closer to your subject and shoot more frames instead – it's easy to overlook the role that the camera-to-subject distance plays in determining depth of field.

Armed with these basic principles, you're ready to go out and shoot – at which point there is a whole host of things to appreciate. First and foremost, if there's one word you should have burning in your head when you use the Brenizer Method it is 'consistency'. As with conventional panoramic shots, you need to ensure that the only thing that changes from shot to shot is the part of the scene that appears in the frame: exposure, colour, contrast and so on, should not vary at all.

To achieve this, you need to have as many of the camera controls set to manual as you can, so switch the camera to manual exposure mode and set the lens to its widest aperture. Take a few test shots to determine the exposure for the part of the frame you want to appear 'correct' (in this example, the child), using the camera's exposure scale or histogram as a guide.

Next, focus on the part of the subject that you want to appear in focus. You can either do this manually, or use the camera's AF to get a 'lock' and then switch to manual focus. In both cases, don't move the focus ring again until you've photographed your sequence of images.

Finally, make sure that none of your other camera settings is set to Auto. This means choosing a specific ISO, selecting a preset white balance (or setting a custom white balance) and double-checking that you've disabled any other automated tricks your camera has been asked to perform. It's worth reiterating that you don't want *anything* to change between frames except for the framing itself.

With your camera set, decide roughly what area you plan to photograph before you start shooting. This is simply so that you have an idea of where the corners and edges of your final shot will be, so you know what you need to cover with your sequence of exposures (and when to stop shooting).

To a certain extent it's entirely up to you how you then go about shooting your sequence. You can use a tripod or shoot

'You don't want to get home and find there is a piece missing: shooting more is definitely better than shooting less'

handheld; use live view or the viewfinder; shoot landscape or portrait-format images; work from side to side in rows or up and down in columns (or from the centre out if you prefer) – the choice is yours. The only things to ensure are that you overlap your frames slightly (so that your processing software can line them up more easily) and that every part of your intended view is contained in at least one exposure. This will prevent any 'holes' appearing when you combine the images. To return to the jigsaw puzzle analogy, you don't want to get home and open the box (in this case, your memory card) only to find there's a piece missing: shooting more is definitely better than shooting less.



The number of shots needed to create your Brenizer Method image can vary, but the process does not. You need to ensure that adjacent frames overlap and that only the content changes between them (the exposure, colour and so on should remain constant). For this image, I shot at an effective focal length of 157mm, and photographed the scene from a distance of around 3m (10ft), with the lens 'wide open' at $f/2.8$. In total, I generated more than 150 frames to stitch together.



REFRESHER GUIDE: PERSPECTIVE

IT'S EASY to fall into the trap of assuming that the focal length of a lens has an effect on perspective, but that's not the case: perspective depends on the camera-to-subject distance.

The confusion occurs because certain focal lengths are often used for certain subject distances. Distant subjects tend to be imaged with telephoto focal lengths, for example, resulting in a 'compressed' perspective. Conversely, wideangle focal lengths are commonly used to get more of a scene into the frame when you're close to the subject, which results in the apparent 'stretching' of the distance between near and far elements.

Because of this, it's easy to understand why telephoto lenses become associated with compressed perspective, and wideangles with an 'extended' perspective. However, in both cases it is the camera-to-subject distance, *not* the focal length, that is creating the perspective. This is easily proven by photographing the same scene from the same position, using wideangle and telephoto focal lengths. If you crop the wideangle frame to match the view recorded through a telephoto focal length, the two will be identical in terms of perspective.



These images were shot using 27mm and 157mm equivalent focal lengths. It's clear from cropping the wideangle view that the perspective in these two shots is no different (although there is a slight difference in the focus point)

TOP TIPS

1 The closer you get to your subject, the shallower the depth of field will become. However, this will require more shots to create a wideangle view.

2 Shoot JPEG, not raw. Your individual frames will be a small part of a much bigger composite, so raw offers no real quality advantage.

3 Ignore your camera's highest resolution, and instead, shoot medium or small JPEGs at their highest quality setting.

4 A tripod makes it easier to work methodically, but it will slow you down considerably.

5 Static subjects work best, but if you're photographing a person, choose a pose they can hold comfortably for a minute or more.

6 Shoot more images than you need: it's easier to crop an image than it is to expand one!



Processing

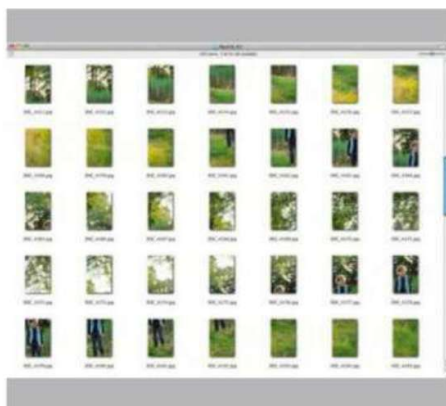
ONCE you've shot your exposure sequence and downloaded it onto your computer, the next task is to stitch it all together. This is no different from assembling a panoramic image. You start with a collection of individual shots and run them through an 'image-stitching' program on your computer

to combine them into a single composite.

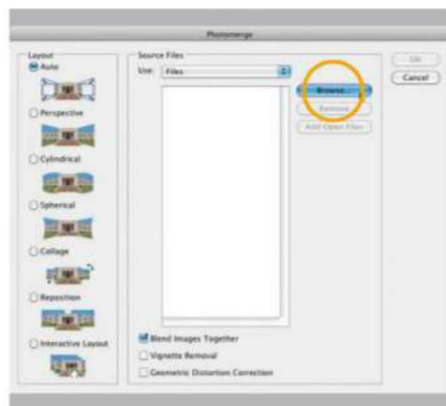
However, unlike most panoramic images you're looking at assembling dozens of shots, so it's easy to paralyse your computer as the size of the combined frames eclipses its processing capabilities. Sometimes it's easier to assemble

small sections to start with, and then stitch these sections together to make the whole, or reduce the size of your initial image files.

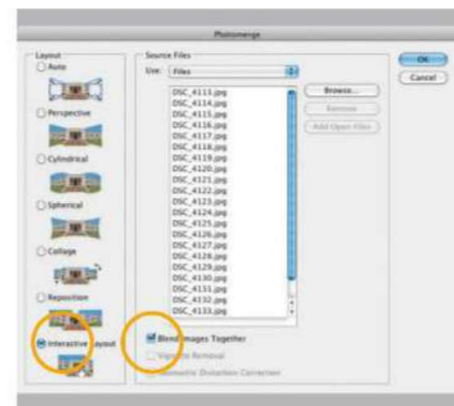
For this step-by-step, I'm primarily using the Photomerge feature in Adobe Photoshop Elements, but you should be able to produce



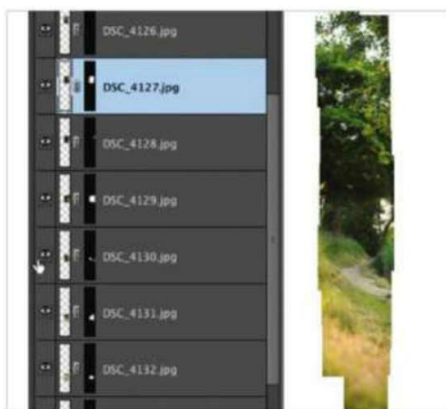
1 Before you start processing your sequence, it's a good idea to put all the relevant image files into a single folder so they can be found easily. This is especially useful if you've downloaded more than one sequence from your memory card.



2 Open Elements and choose File>New>Photomerge Panorama from the main menu. If you want to attempt to combine all your images in one go, choose Folder from the Use drop-down menu. If you would prefer to assemble them in smaller quantities, choose Files to locate individual files in your sequence. In this example, I'll be stitching my image together in sections as there are more than 150 files to combine. Click on the Browse button, locate your folder of images on your hard drive and select the folder or files as appropriate.



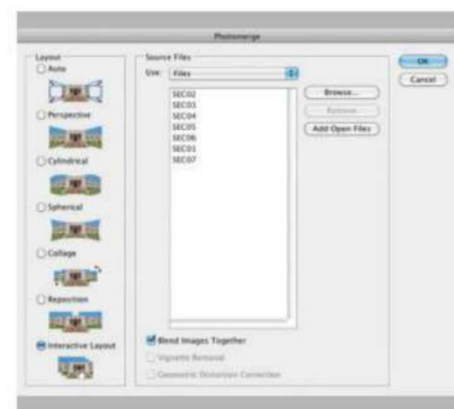
3 Choose Interactive Layout from the Layout options, as this will enable you to manually assist in the positioning of your images if the software struggles. Also, select the Blend Images Together option below the file name list so that Elements will automatically blend your shots together.



6 Elements will now spend a little more time creating your final composite. At this point it combines the source images you selected at step 2 into a single layered file. Each image becomes a layer, complete with a layer mask that enables the blending process.

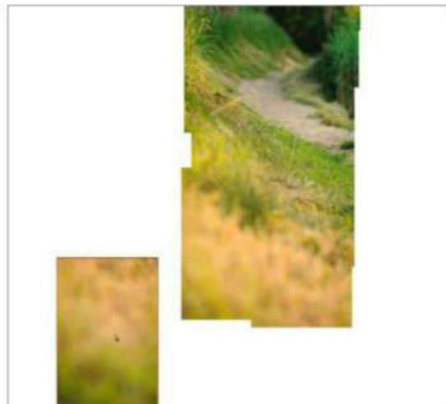


7 If you're working with your entire image sequence you can skip ahead to step 9. If you are working on a smaller section, save your layered file (in PSD format to preserve the layers) and repeat steps 2–7 for the next section of your image. Do this until you have all your sections assembled. Here I've generated a total of seven sections, each made up of around 20 images.

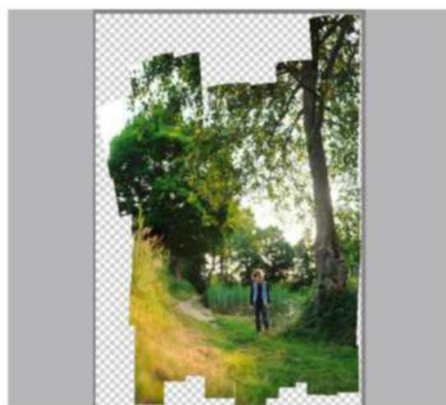


8 The next step is to bring your sections together, by employing the same Photomerge process. Open the Photomerge dialogue, choose your files (this time the larger sections) and let Elements take it from there. However, expect a much longer wait while the larger pieces are stitched together.

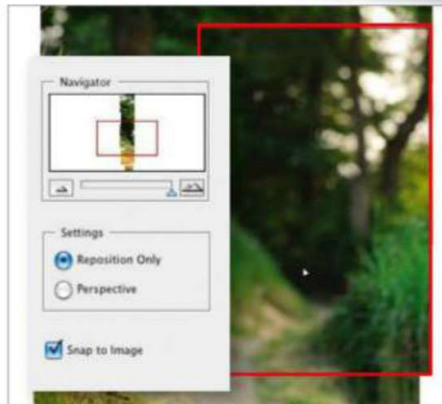
similar results with other editing applications that have an image-stitching feature, or dedicated panoramic stitching software. You could even attempt to combine your images manually, using layers and masks, although that's definitely a laborious option!



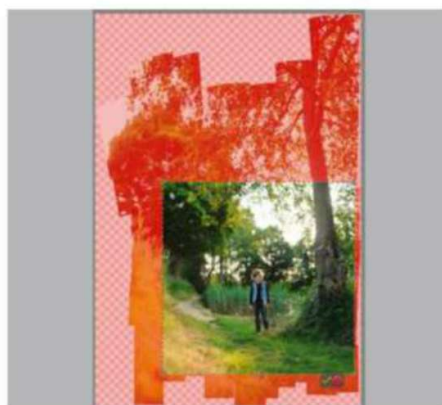
4 Click on OK and Elements will start its initial blending process. Depending on the size and quantity of your image sequence this can take a while, and is a good reason why you might want to assemble your images in sections to start with. When Elements has finished, the Interactive Photomerge window will open, revealing the software's first stab at combining your images. This might be wholly successful or, as is the case here, it may need a little more work.



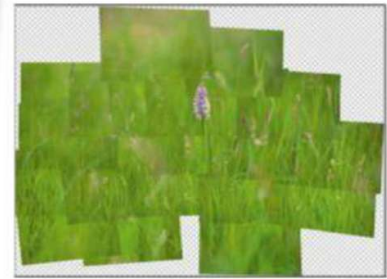
9 As before, Elements' ruminations result in a layered file with masks that blend the sections together. At this point you can go into each layer and fine-tune any rough edges or blends, using a combination of cloning and retouching tools, as well as editing the layer masks themselves.



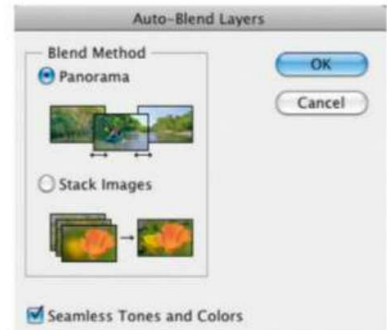
5 To give Elements a better idea of which image should go where, click and drag the individual frames into their rough final positions. If you're assembling all your images at once, check the Perspective option under Settings, as this will allow Elements to rotate, twist and otherwise manipulate an image to get the best fit with its neighbour. However, if you're assembling a smaller section of the composite, choose Reposition Only to avoid introducing any distortions. When you're happy with your preview image, click OK to move on.



10 When you're satisfied with the image, merge the layers down (Layers>Merge Down) and use the Crop tool to remove the irregular edges: for this shot I decided to crop to a square to give it a medium-format look. Your Brenizer Method image is now complete, pending any further adjustments you might choose to make (the finished image appears at the start of this article on page 21).



After you've loaded your files into a stack, use the Move tool to position the individual images in the 'patchwork'



The Auto-Blend Layers dialogue offers very few options, but it will initiate some very intensive processing



The final result may take some time to shoot and process, but it would be impossible to achieve any other way

THE PHOTOSHOP ALTERNATIVE

PHOTOSHOP CS6 no longer supports the Interactive Layout option in Photomerge, so there's no room for manual intervention. However, there is a way round this. Use File>Scripts>Load Files into Stack to load your source images into a single layered file, checking the Attempt to Automatically Align Source Images box. Photoshop will put all your files on their own layer, aligning them if and where possible, and you can then use the Move tool to shuffle any errant frames into the right place.

Once your images are roughly aligned, Shift-click to select all of them in the Layers palette and choose Edit>Auto-blend layers from the menu. Choose Panorama as your Blend Method and Photoshop will chug through your images, automatically creating blending masks for each layer in much the same way as Photomerge.



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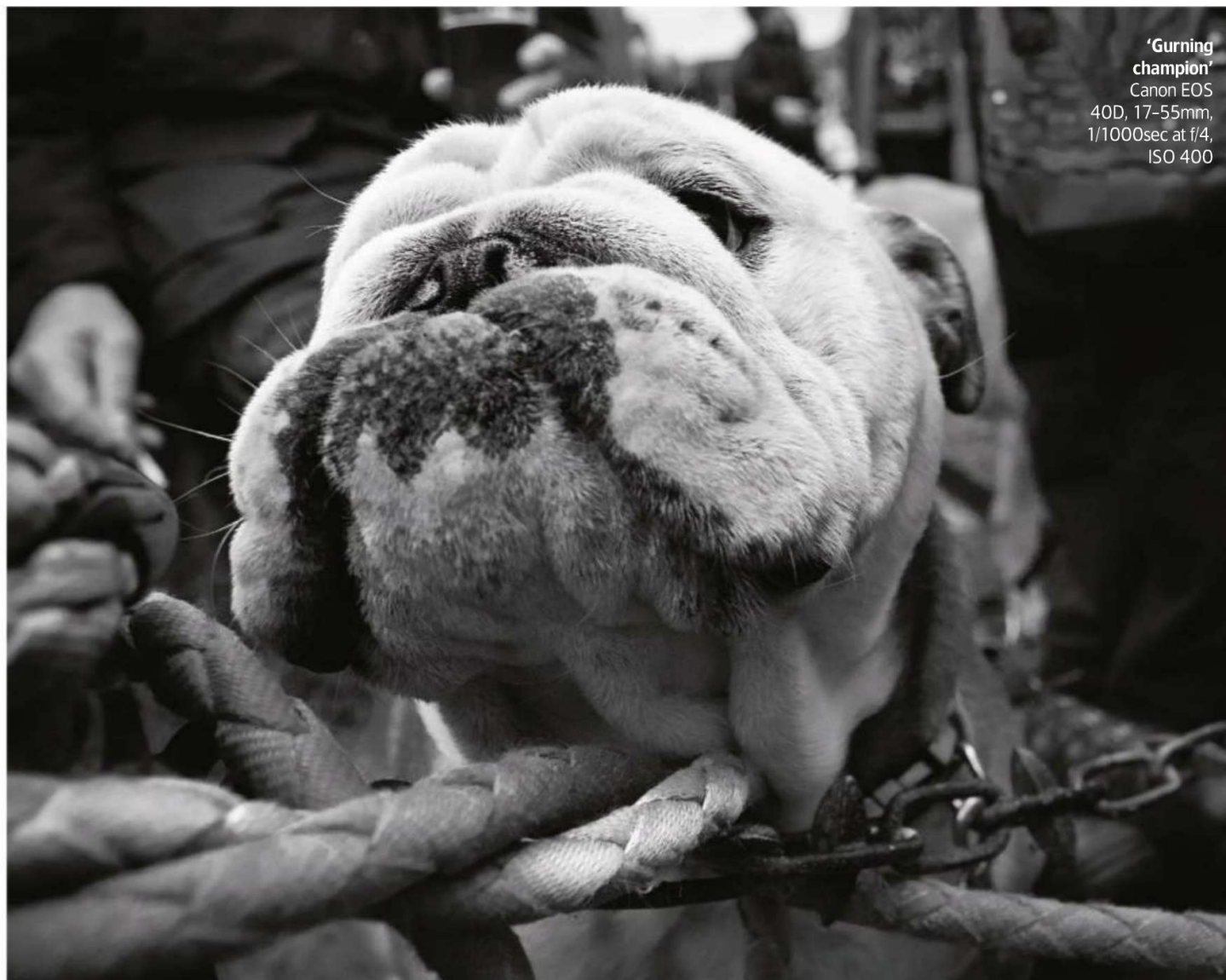
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Photographer

14M



'Gurning champion'

Canon EOS
40D, 17-55mm,
1/1000sec at f/4,
ISO 400

Capturing character



'It's a wonderful life'
Sony NEX-5,
16mm, 1/80sec
at f/9, ISO 400



From working with stone to capturing character portraits, AP reader **Alan Smith** reveals his creative secrets to **Debbi Allen**

AMATEUR photographer Alan Smith has been reading AP since the early 1980s, and since signing up for the AP gallery (www.amateurphotographer.co.uk) in 2012, many of his images have become the most popular in the Reader Gallery section. He regularly updates his photo gallery and joins in with the forum discussions. 'I enjoy reading AP to see what other photographers are up to and to read the reviews and techniques articles,' he says.

Based in Salisbury, Wiltshire, and working

as a stonemason for the past ten years, Alan spends his days creating kitchen worktops and bathroom vanity tops with granite. 'I enjoy the hand skills needed to shape and polish the stone, and manufacturing something beautiful that has the potential to last a lifetime,' he says.

This love of creating something beautiful with his hands has helped shape Alan's passion for his favourite hobby: photography. Obviously a very talented individual, Alan began





ALAN'S KIT

- Camera: Canon EOS 40D and 7D
- Lenses: Canon 50mm f/1.4, 85mm f/1.8 and 17-55mm f/2.8 L lenses, and Sigma 120-300mm f/2.8 EX OS.
- Other equipment: Two tripods, one for dry conditions and one for wet and harsh conditions, graduated ND filters, Lee Big Stopper, cable release and Canon flashes.



his photographic adventure when he used to take photographs as a reference for his drawing and painting work, using his first camera, a Ricoh KR-10 SLR. 'I was taught how to use a camera and how to develop and print black & white photos while at art college in the mid-1980s,' Alan explains.

FACING CHALLENGES

From his character-filled portraits of people and animals to picturesque landscapes around the New Forest, viewing Alan's portfolio you can see that, like many amateur shooters, he has tried his hand at a number of different genres. However, it is this diversity that Alan has found the most challenging aspect of his photography. 'I find learning to shoot different genres of photography to high enough standards very challenging, but it's one I'm prepared to persevere with until I'm satisfied with my efforts,' he says.

Citing his favourite genres to be landscape and wildlife, Alan needs a large selection of kit to be able to go from wideangle to



telephoto. A Canon EOS 40D and 7D user, Alan's kit bag boasts a selection of Canon's professional-series L lenses, as well as Canon 50mm f/1.4, 85mm f/1.8 and 17-55mm f/2.8 models, and a Sigma 120-300mm f/2.8 EX OS – quite the collection for the amateur photographer to hold. 'I also have two tripods, one for dry conditions and one for wet and harsh conditions,' he adds. 'I use graduated ND filters, a Lee Big Stopper, a cable release and Canon flashes.'

TALKING TECHNIQUE

Alan advocates knowing your kit inside and out, to make sure you also achieve great photos. For him it's not about having great

Top left: 'Palomino'
Canon EOS 40D,
70-200mm,
1/250sec at f/4,
ISO 400

Above: 'Foal trotting'
Canon EOS 40D,
70-200mm,
1/640sec at f/4,
ISO 400

kit, but knowing how to use it. 'The only fail-safe technique I use is to get the exposure right in-camera and use the right aperture and shutter speed for the kind of shot I'm after,' he says. 'There's no secret other than knowing how to use your camera and getting the subject in the frame.'

Many fellow amateurs could learn a lot from this stripped-down theory towards their photography, although, as Alan says, it doesn't always work for him. 'To get the candid animal and portrait shots, I look for potential moments of animal behaviour and for anything that catches my attention and is a little quirky and unusual,' he explains. 'It may take a while before anything happens, so it pays to be patient.'



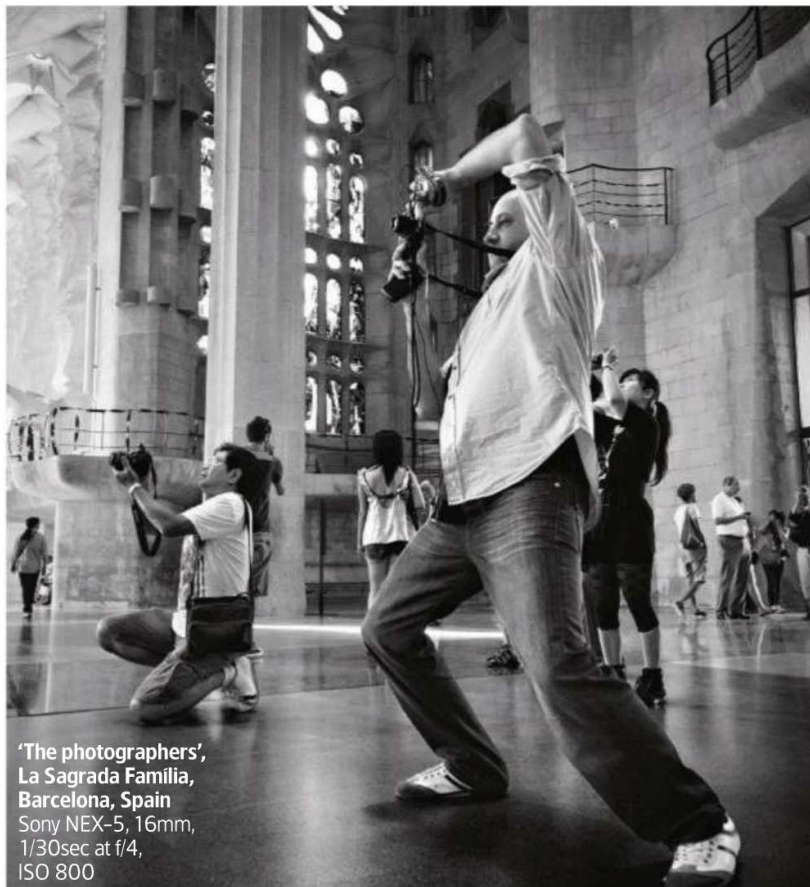
He continues: 'The dog photographs are usually taken by holding the camera at ground level and hoping it's pointing in the right direction, as I can't physically look through the viewfinder. They have to be taken quickly so the dog doesn't react to me.'

From spontaneous portraits to considered landscapes, Alan switches between shooting from the hip and a slower process using his tripods and considering every aspect of how the final photograph will look.

Back at home at the computer, Alan is an Camera Raw and Photoshop fan, using them to bring out the best in his raw files. 'My workflow is simple: colour balance, lens correction, chromatic aberration control, spot removal, crop, tonal and

Top: 'Rolling pony'
Canon EOS 40D,
70-200mm,
1/1600sec at f/4,
ISO 200

Above: 'Golden Light'
Canon EOS 40D,
70-200mm,
1/3200sec at f/4,
ISO 800



**'The photographers',
La Sagrada Familia,
Barcelona, Spain**
Sony NEX-5, 16mm,
1/30sec at f/4,
ISO 800



ALAN'S FAVOURITE LENS

ALAN'S favourite lens is the Canon 70-200mm f/2.8L Mark II. 'I like its build quality and versatility,' he says. 'The lens feels like it won't let me down and gives me confidence when using it. The quality of the photographs taken with it are excellent, so I know I can photograph all day and not worry about sharpness and focus accuracy.'

'This lens can produce beautifully blurred backgrounds at f/2.8, so the sharp, in-focus subject really "pops" in the photo. It's great for portraits, candid and full-length shots and

anything else I may want to shoot. Also, by mounting a 1.4x converter and an extension tube, it works well for photographing butterflies and dragonflies, giving a greater subject-to-lens distance than a normal macro lens. This is especially useful when approaching insects. It works excellently on most large animals, too, because of the fast aperture and the large working distance, which is outside their personal-space boundary. This allows me to photograph them behaving normally without being disturbed.'



BEHIND THE SCENES

'Fire in the Sky'

'This is my favourite shot because I took a chance on the weather, which had been awful all day, but it looked as if there could be a break in the clouds,' says Alan. 'I drove to a pond in the New Forest with my gear and a bin liner to keep my camera dry during the showers. I had to wade into my knees to get close enough to the ponies, and then the clouds just lit up. The scene was very dramatic and was one of the very few times when taking a chance paid off.'

Canon EOS 20D, at 20mm, 1/5sec at f/16, ISO 100



ALL PICTURES © ALAN M. SMITH



contrast enhancements, vibrance and saturation, and then sharpening,' he says.

MOVING FORWARD

Like most amateur photographers, Alan hasn't marketed his photographic work. 'My marketing knowledge is virtually nil and is something I'll have to focus on in the future,' he says. However, as he has sold some of his photographs, is he ready to turn professional? 'I don't see myself going professional for the time being,' he says, 'but it is on the wish list and may happen in a few years.'

Alan utilises an Amazon shop to sell some of his images as greetings cards, 8x6in postcards, Giclée prints and canvas prints.



Left: 'Reflections'

Canon EOS 40D,
10–20mm, 92secs
at f/11, ISO 100, Lee
10-stopper, ND grad

Far left: 'Jurassic Spiral'

Canon EOS 40D,
10–22mm, 0.8sec
at f/11, ISO 100

ALAN'S TOP TIP FOR CHARACTER PHOTOS

LEARN how aperture, shutter speed and ISO work and relate to each other, then try photographing everything in as many ways you can.

Dreaming of being able to focus on his landscape work as a professional photographer, specialising in the New Forest as his website domain suggests, Alan would like to buy a Canon EOS-1D X

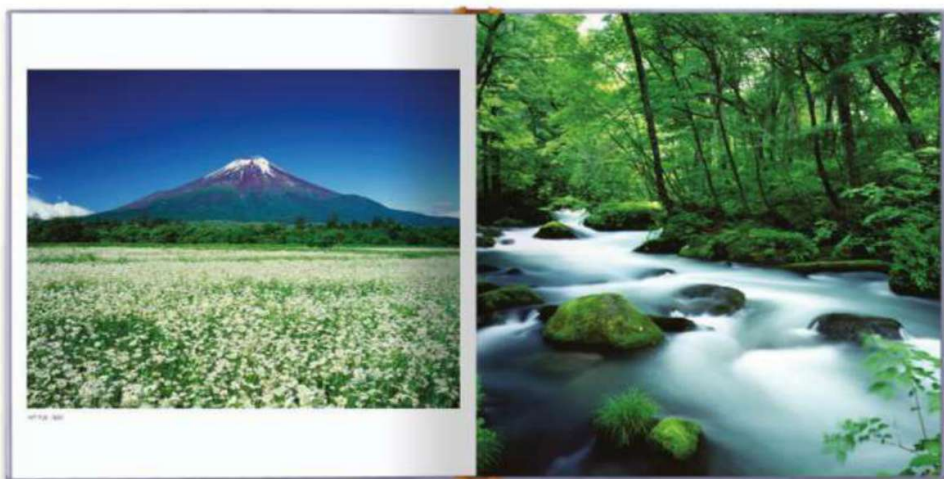
or a Nikon D4 'for their autofocus, build quality, weather sealing and high ISO capabilities.' With these tools by his side, Alan dreams of shooting the Grand Canyon and Death Valley in the USA, and Antarctica. 'I also think David Attenborough would be a great person to photograph,' he says.

For now, though, Alan is happy to take photographs for the love of it, rather than for any financial incentive: 'I really enjoy the picture-making process, so anything else takes a back seat at the moment,' he says. 'I love taking pictures as part of a creative process that I seem to need. It is both a technical and artistic medium and is one that I find challenges me no matter what the subject matter may be.' **AP**

Do you want to see your pictures in print and share your photographic journey and experiences with other readers? Send up to ten low-resolution JPEGs and a short covering letter on an email titled 'Reader Profile' to **AP@ipcmedia.com**, or post a CD/DVD to **Reader Profile** at the usual address, and you could see your work published in AP.

To see more of Alan Smith's images, visit **www.new-forest-photographer.co.uk**

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Showing that astrophotography can be just as much about the landscape as the sky, Rasid has done a wonderful job balancing the exposure and drawing the viewer's eye through this image –
Debbi Allen, deputy editor

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Rasid Tugral Turkey

Rasid's photographic journey began with his interest in astronomy. Photographing the night sky to bring out the colours of stars and nebulae quickly evolved into a passion for photographing everything beautiful. 'I love taking night-sky pictures with landscapes,' he says. 'It is really nice to show what our eyes cannot see but the camera can, and to combine the beauty of the night sky with a beautiful landscape.' In the future, Rasid hopes to photograph some of the national and historical beauties of Turkey, his home country. To see more of his images, visit www.facebook.com/nukleerkeci.

Star trails

1 The circular pattern of the vegetation on the ground complements that of the stars
Canon EOS 450D, 8mm fisheye, 25secs at f/3.5, ISO 1600, tripod

Star trails swirl

2 This image required more than six hours work – at one point Rasid had to change his camera's battery very quickly
Canon EOS 500D, 18-55mm, 25secs at f/3.5, ISO 1600, tripod

National Observatory

3 Rasid wanted to include all three domes in his image of Tübitak National Observatory
Canon EOS 500D, 18-55mm, 25secs at f/3.5, ISO 3200, tripod

Beynam Forest, Ankara

4 Blending the lightning, the star trails and the dark forest for an overall balanced exposure was a demanding task
Canon EOS 500D, 17mm fisheye, f/2.8, ISO 1600, tripod





Lauren Geldenhuys South Africa

Lauren first discovered photography during her time working with animals such as zebras, meerkats and baboons. When she and her boyfriend moved to the city they approached a gallery with their work, and within a month were heading their own exhibition. Since going urban, Lauren has discovered how much she enjoys shooting human subjects, and in particular action shots such as the ones displayed over these pages. 'I love showing the capabilities of the human body, set against the beauty of our natural environment,' she says. Lauren enjoys photography's transforming qualities, how a photo can take something mundane and overlooked and turn it into something significant or extraordinary.



Abandon ship

1 Lauren tried to contrast the youth and energy of her main subject with the loneliness of the dilapidated ship behind
Canon EOS 550D, 18-135mm, 1/250sec at f/5.6, ISO 400, external flash, wireless trigger

Electric sunset

2 This is an excellent example of panning. The subject has been perfectly frozen, and the background conveys the feeling of motion
Canon EOS 550D, 10-20mm, 1/6sec at f/13, ISO 100, external flash



Electric stunt

3 The use of an external flash allowed Lauren to have her subject backlit without creating a silhouette

Canon EOS 550D, 10-20mm, 1/160sec at f/18, ISO 100, external flash

Board slide

4 The angle of shooting is what makes this image work so well, with the sun hitting the exact point where the board meets the bench

Canon EOS 550D, 10-20mm, 1/1000sec at f/7, ISO 400, handheld reflector

5



Shove-it tail grab

5 Lauren has chosen an approach that isolates her subject and has consequently created a stripped-down, distilled image

Canon EOS 550D, 10-20mm, 1/1000sec at f/7.1, ISO 200, external flash

1



Plan B – Pilton Party

1 This is a fantastic shot. The lighting, mood and placement of the subject in the frame are perfect
Nikon D7000, 24-120mm, 1/320sec at f/5.6, ISO 1250

Freshly Squeezed – Volksfest Plymouth

2 This image captures the energy of the singer. Will has made excellent use of stage lighting
Nikon D7000, 70-200mm, 1/200sec at f/2.8, ISO 800

Brother & Bones – Lubstock Festival

3 The deep red of the light really adds to the power and strength of this image
Nikon D7000, 24-70mm, 1/200sec at f/2.8, ISO 800

2



Will Fahy Somerset

When Will's employers decided to photograph their products in-house, Will was handed a camera and a passion was born. Will loves music photography most of all, especially the challenge of capturing motion on a low-lit stage. 'It's safe to say that I didn't expect to be doing what I am as I was growing up,' he says. 'But now I'm here, I love it and I can't put my camera down.' To see more of Will's images, visit his website at www.willfahy.co.uk.

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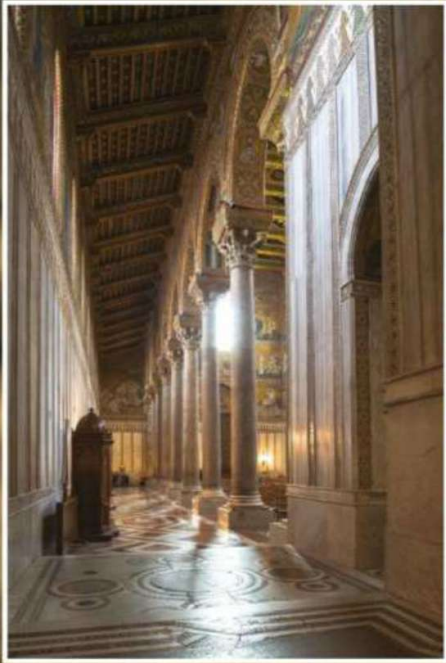


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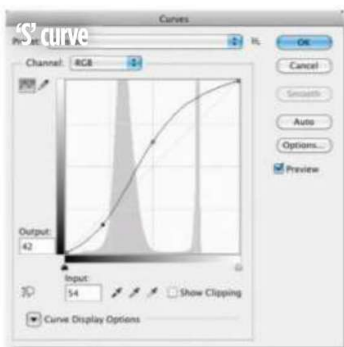
Rule of thirds



Panoramic crop



Lady removed



Curve applied



Dodge and Burn



Poor detail



Final edit with split-tone

Bicycles Ekaterina Shelestova

Sony Alpha 550, 18-250mm, 1/200sec at f/10, ISO 400

IN ONE sense, photography is a form of communication, but I often struggle to determine what the message is in a picture. This image is a case in point: if these are Ekaterina's friends or family, I could understand it, but the fact that she took the shot with a 375mm (equivalent) focal length suggests she wasn't part of the group. Also, the water at the lower edge suggests she was a distant observer.

So, what we've got is a 'long-lens' shot of a distant and very linear group of people with bicycles spread across the frame. On the plus side, Ekaterina has avoided placing them centrally, instead using the rule of thirds to roughly position the figures and horizon on the upper thirds line. However, the figures are too small in the frame and too spaced out, which leaves a lot of empty space: the lower two-thirds is filled with blurred grasses, while the sky is a uniform grey panel above.

To try to minimise this 'dead' space, I have chosen a panoramic crop, as the elongated frame better echoes the shape created by the three figures. I have also cropped out the lady on the right –

when a subject is moving, it's best to leave some space for them to move into, but this woman has nowhere to go. If she's omitted, the composition is focused more on the woman at the left and the three children, creating a stronger narrative.

The next thing I'd address is the oppressive greyiness of the scene. Although it was an overcast day, there's no reason not to bump up the contrast, and a simple 'S' curve adds some sparkle. I would also suggest darkening the edges and lighting the central strip using the Burn and Dodge tools respectively to help draw attention to the figures and detract from their featureless surroundings.

However, we are still left with the lack of detail. Whether it's due to the resolving power of the lens, the sensor or a bit of both, the finer elements of this image have been compromised. While we might accept the grass being indistinct, the loss of detail in the figures' faces is much harder to overlook – the girl at the centre of the frame appears to have become a cyclops due to the poorly resolved detail. This is a shame, because not only is it irreversible, but with a bit of work the image was beginning to show promise, especially when a classic split-tone had been applied.



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Balconies, New Orleans Hanne Pearce

Canon EOS 600D, 30mm, 1/100sec at f/6.3, ISO 100

I REALLY like the distinctly different floors and repeated motifs contained in this photograph of a building on Decatur Street, New Orleans, USA. It might have been stronger if Hanne had angled the camera down a little, however, so that we could see a little more of the ground level, while losing the fourth floor that's creeping into the top of the shot. I say 'might' because I don't know what was at ground level – it may be that angling the camera upwards has removed a multitude of distractions.

Yet regardless of what might have been, there's no escaping the distortions in the shot as it stands. Overlaying a grid reveals that precious few of the would-be vertical and horizontal lines are parallel with the edges of the frame. With this type of architectural shot, which relies almost entirely on the repeated geometry of the subject, it's paramount that the image is as distortion-free

as possible. At the time of shooting, this means keeping the back of the camera (that is, the sensor) as square-on to the building as possible, which is why professionals use perspective control (tilt-and-shift) lenses or cameras with 'movements' that

allow them to tilt, swing and shift the lens plane and the film/sensor plane.

However, getting it right in-camera isn't the only option. Most editing software has tools to deal with image distortions, be it correcting perspective, skewing an image, rotating it or counteracting lens distortions. With Hanne's shot, adding a few guidelines reveals that the building is sloping down to the right, and is also suffering from converging verticals. The line of brickwork at the top suggests there's also some barrel distortion.

Having identified the problem areas, it's then a case of using the software's various tools to try to line everything up, by tilting, skewing and generally 'counter-distorting' the image. It isn't always possible to get things 100% accurate (the building might not be perfectly square to start with!), but with a little care it should be possible to improve things.



Time passes

Paul Wheeler

Nikon D90, 17-70mm, 1/400sec at f/5.6

IF PAUL'S image teaches us one thing, it's that you can create a stunning photograph from the simplest of ingredients: this shot just needed a dandelion head and a stack of patience. As Paul explains, 'I had been wanting to capture an image such as this for some time, but could never blow the dandelion head and shoot at the same time. On this occasion, I had my six-year-old daughter with me and I thought she could add the "wind" on demand. Sadly, that morning the second of her two top front teeth had fallen out and her ability to blow was somewhat hampered. It was extremely frustrating and took many attempts to finally get just one shot. If the threat of losing the light weren't so imminent, it would have been hilarious!'

There's little need to say anything else, other than this is a beautifully sought-out image that's been superbly executed. The focus, exposure and framing are all spot-on. Note how the dark areas of the background create a natural frame for the seed head, and how the shutter speed, aperture and point of focus have each been selected to ensure the centre of the head is pin-sharp, while allowing the seeds to be imbued with motion blur. I don't know how many attempts Paul had at this, but this image makes them all worthwhile.

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www.manfrotto.co.uk

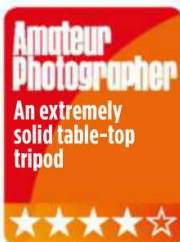
IT MAY be small, but the Manfrotto Pixi mini tripod is very sturdy. Capable of holding a compact system camera or a small entry-level DSLR, the tripod has strong, wide legs and a quick-lock ballhead.

The ballhead remains locked unless a button on the side of the head is pressed. The release button is a little stiff, which is good, as it holds the head securely, but also means that it can be bit of an effort adjusting the position of the head.

When folded, the wide curved legs of the Pixi are meant to double up as a handgrip so the camera can be held when recording video. Obviously this isn't going to produce steady-cam-quality footage, but it is a useful addition to the tripod's design.

Overall, the Pixi is one of the most sturdy and secure table-top tripods I have used, and at a cost of £24.95 it should be.

Richard Sibley



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Gloxy TR-985 TTL 360° flash £99

www.gloxy.co.uk

GLOXY'S TR-985 flashgun provides a good feature set at only a fraction of the price of a proprietary flashgun. For £99 you get a flash with a guide number of 54m @ ISO 100 using a 105mm lens, TTL and manual flash modes. There is also a repeating mode capable of firing at a rate of 100Hz for 40

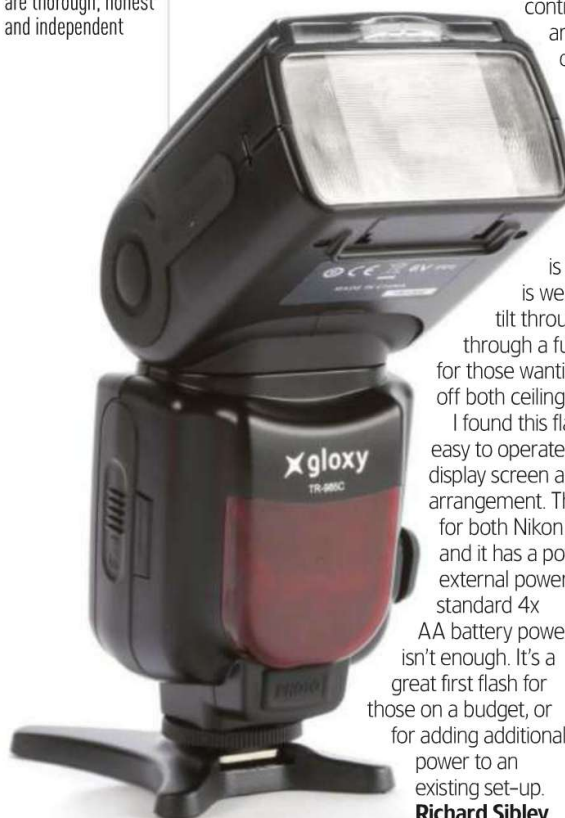
continuous shots. There are eight levels of power output, ranging from 1/1 to 1/128, and it is colour balanced to 5,500K and has overheating protection.

For a budget flash, the TR-985 is full of features and is well built. Its head can tilt through 90°, and rotate through a full 360°, which is useful for those wanting to bounce the flash off both ceilings and walls.

I found this flash to be extremely easy to operate, with a straightforward display screen and button arrangement. The TR-985 is available for both Nikon and Canon cameras, and it has a power socket to attach an external power supply for when the standard 4x

AA battery power isn't enough. It's a great first flash for those on a budget, or for adding additional power to an existing set-up.

Richard Sibley



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 70D

Canon's 20.2-million-pixel enthusiast DSLR has a unique sensor-based method of autofocus. We take a first look at the EOS 70D.

AP 27 July

Sony Cyber-shot DSC-RX100 II

We test Sony's 20.2-million-pixel RX100 II with Exmor R CMOS sensor, f/1.8 Carl Zeiss Vario-Sonnar T* lens and tiltable LCD screen.

AP 27 July

Sony Cyber-shot DSC-RX1R

The 24.3-million-pixel successor to the RX1 compact has a 35mm Carl Zeiss Sonnar T* f/2 lens and no anti-aliasing filter.

AP 27 July

Leica X Vario

Leica's Mini M premium compact features a 16.1-million-pixel, APS-C-sized sensor and 28-70mm (equivalent) zoom lens. We put it to the test.

AP 3 August

Olympus Pen E-P5

Its retro style is bound to turn heads, but what is the Pen E-P5 like to use? We test Olympus's 16.1-million-pixel compact system camera.

AP 17 August

Sigma 50mm f/2.8 Macro EX DG £270

Sony Carl Zeiss Planar T* 50mm f/1.4 SSM £1,299

Canon EF 50mm f/1.4 USM £280

Nikkor AF-S
50mm f/1.4G £290

Sigma 50mm f/1.4
EX DG HSM £350

Zeiss
Planar T*
50mm f/1.4
£620

Canon EF
50mm f/1.8 II £82

Pentax SMC DA
50mm f/1.8 £220

Sony DT 50mm
f/1.8 SAM £115

Zeiss Makro-Planar T*
50mm f/2 £1,100

Nikkor AF-S 50mm f/1.8G £155

Pentax SMC DA* 55mm f/1.4 SDM £610

50mm lens test

The 50mm focal-length lens is a true photographic icon and an essential piece of kit for any photographer's kit bag, but there are quite a few to choose from. **Richard Sibley** and **Andrew Sydenham** test 12 such optics to assess their particular qualities

FOR MANY years, the 50mm focal-length lens was a staple of photography. Not only was it the optic of choice for many photographers, but with virtually every new SLR coming paired with a 50mm lens it was also many people's first – and sometimes only – lens.

The reason for the popularity of such optics was that the 50mm focal length best replicates the focal length and central field of view of the human eye. The design was usually simple, with a minimal amount of glass, so, as a result, 50mm lenses are

among the sharpest ever made, and virtually free from curvilinear distortions. This focal length also means that large apertures are possible without the need for gigantic glass optics.

The reign of the 50mm lens ended in the 1980s when manufacturers began to offer SLRs with modest zoom lenses, and as these became more affordable they were soon the norm. However, despite the fact that many photographers now opt for complex zooms, the 50mm prime is still often the sharpest lens in a manufacturer's range, and the f/1.8 varieties are also

usually the cheapest. For instance, an f/1.8 can be bought new for less than £200, and used prices can even be under £100. With the 50mm focal length great for documentary, landscape and portrait images, there really is no excuse not to own one, but the question is, which one do you choose?

We have tested 12 lenses from Canon, Nikon, Pentax, Sigma, Sony and Zeiss to find out which 50mm optic is sharpest, which handles the best and which shows the least distortion. Each has been tested on an appropriate enthusiast-level camera, so the results reflect how they will work on that system.

BUILD AND HANDLING

All the f/1.8 lenses have a largely plastic construction and, with the exception of the Nikkors, they all have plastic lens mounts. The Nikkor has the best build quality of the f/1.8 lenses. It is also the largest and weighs the most, although it is by no means heavy.

The Pentax SMC DA 50mm f/1.8 also feels nice

in the hand. It is the smallest 50mm lens in this test, but despite its plastic construction it feels solid. Sony's DT 50mm f/1.8 SAM also feels reasonably solid. However, the extremely light Canon EF 50mm f/1.8 II is the least pleasant to handle. Although its build can't be faulted – there's no creaking and little movement to the barrel – it does feel rather cheap.

The plastic focusing ring of the Canon f/1.8 is similar to that found on the Pentax f/1.8, being very slim with a moulded ridge offering some purchase. The Sony f/1.8 lens has the least pleasant ring – there's no grip and its gears are extremely noisy, even when manually focusing. For us, though, the best of the bunch in terms of build is the Nikkor AF-S 50mm f/1.8G. It's the nicest to use when manually focusing, while the larger barrel, wide-ridged rubber grip and clutch switch that lets you manually adjust focus – even with the camera in AF mode – make it the best built f/1.8 lens in this group test.

The Zeiss Planar T* 50mm f/1.4 is the smallest of the f/1.4 lenses, but is the most solidly constructed. Its reassuringly weighty, all-metal design and smooth focusing ring make it a high-quality product reminiscent of a classic 50mm from the 1960s. This lens has to be focused manually, but it's the lack of autofocus that means it can be smaller and, of course, you are spared the dirty background noise that AF motors emit as they grind and turn.

The Nikkor AF-S 50mm f/1.4G and Canon EF 50mm f/1.4 USM lenses are very alike in size and construction, although the Nikkor's motor is fractionally quieter and it is the nicer to focus manually. Pentax's SMC DA* 55mm f/1.4 SDM weighs more than both its Canon and Nikkor equivalents, and it has an extremely good, large, manual focus ring. The Sonic Drive Motor (SDM) is fairly quiet and overall the build of the lens is of the quality we have grown to expect from Pentax products at this level.

Both the Sigma 50mm f/1.4 EX DG HSM and Sony Carl Zeiss Planar T* 50mm f/1.4 SSM lenses are large and heavy. The Sony Carl Zeiss lens has the high build quality we expect from this

'We find out which 50mm optic is sharpest, which handles the best and which shows the least distortion'

partnership, with a reassuringly solid metal exterior and a plastic ridged focusing ring. It is extremely nice to hold and use, although its weight means it is really best partnered with the Alpha 77 and 99.

The exterior design of the Sigma f/1.4 will be familiar to anyone who has used a Sigma lens over the past few years, with a good manual-focusing ring and a semi-matt textured finish, which makes the lens easy to hold. This lens doesn't feature the aperture ring that some slightly older Sigma models carried.

Although both the Zeiss Makro-Planar T* 50mm f/2 macro and Sigma 50mm f/2.8 Macro EX DG are around the same size, they are very different terms of weight. The manual-focus Zeiss has a premium feel thanks to its solid all-metal construction, which partly accounts for it being rather heavy for its size. The Sigma lens is lighter, but it has a good grip to the focus ring and a nice finish. As it has autofocus it has a limit switch that can restrict focusing to its closest focus distance for macro.



Lenses with an f/1.8 aperture are not only the most affordable, but also the best compromise

WHICH APERTURE?

WITH a few different apertures available when choosing a 50mm lens, it can be tricky to know which one to go for. Lenses with an f/1.8 aperture are usually the cheaper, followed by the f/2.8 lenses, which are usually macros. The most expensive lenses are generally the f/1.4 models. This is due to their larger size and the fact that they require more glass.

Obviously, the difference in aperture affects the amount of light passing through the optic. A large aperture increases the ability to shoot in low light, or at a short shutter speed, but it has other advantages. Lenses are generally at their sharpest when the aperture is reduced by 2 stops. Two stops down from f/1.4 is

f/2.8, meaning that an f/1.4 lens should be far sharper at f/2.8 than a lens with a f/2.8 maximum aperture. It's a similar story with an f/1.8 lens, which should be sharper at f/2.8.

Depth of field is also affected. The f/1.4 lens offers an extremely shallow depth of field, but it won't necessarily be very sharp at its maximum aperture. Stop it down 2 stops and not only will it have the same depth of field as a f/2.8 lens, but it should also be sharper.

The downside of lenses with a f/1.4 maximum aperture is their expense and size. In practice, the f/1.8 aperture only reduces light by 0.3EV, which for most photographers is not a significant difference.

LENS CHARTS EXPLAINED

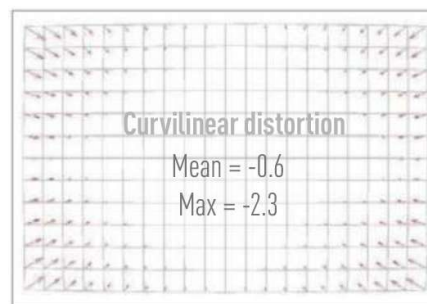
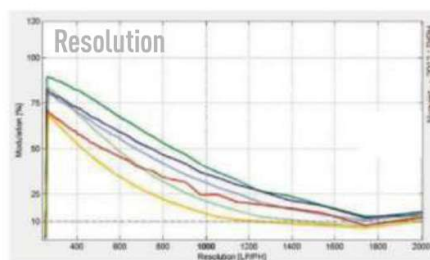
OUR LENS charts are created using industry-standard software. Each of the lenses has been tested on an appropriate camera, with the Canon EOS 5D Mark III, Nikon D600, Pentax K-5 II, Sony Alpha 99 and Sony Alpha 58 being used.

The MTF charts show clarity on their vertical axes and the number of line pairs per picture

height of the target along the horizontal axes. As the number of line pairs per picture height increases, the lens is less able to define them, hence the downward curve in these graphs.

The shading graph shows a 3D representation of the vignetting that occurs on the sensor. A red portion of the graph represents almost a -1EV reduction in the corners, while a completely flat green graph shows there is no vignetting at all.

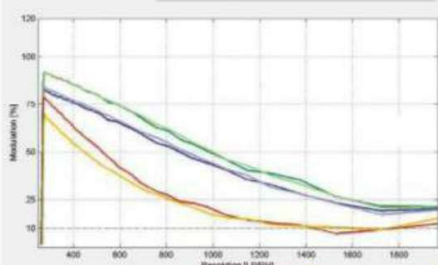
In the curvilinear distortion chart the small arrows represent the direction of the distortion shift. In the centre of the chart the two numbers show how much the lines bend away from the 'normal', with the 'Max' measuring the greatest shift and the 'Mean' the average over the whole chart.



CANON

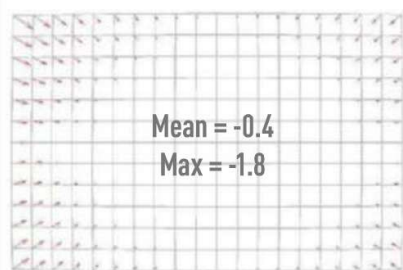
EF 50mm f/1.4 USM

RRP	£539.99
Street price	Around £280
Filter diameter	58mm
Lens elements	7
Groups	6
Diaphragm blades	8
Aperture	f/1.4-22
Minimum focus	45cm
Length	50.5mm
Diameter	73.8mm
Weight	290g
Lens mount	Canon EF

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

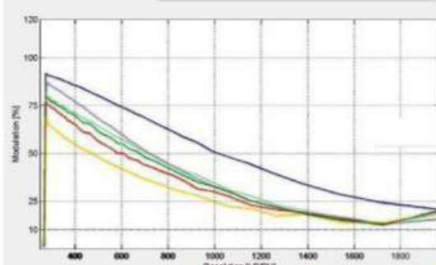
Tested on a Canon EOS 5D Mark III

For a lens with an f/1.4 aperture, the Canon EF 50mm f/1.4 USM shows little vignetting. Curvilinear distortion is also kept to a reasonable level, although some correction will be required for straight edges right at the limit of the frame. The lens can resolve a reasonable amount of detail, and although it is far better than the Carl Zeiss lenses when shooting fully open, it can't quite match the detail resolution of the Sigma f/1.4 lens at maximum aperture. That said, the closeness of the blue and green lines indicates that it is sharp across the frame, and with little difference in resolution from f/2.8 to f/11.

CANON

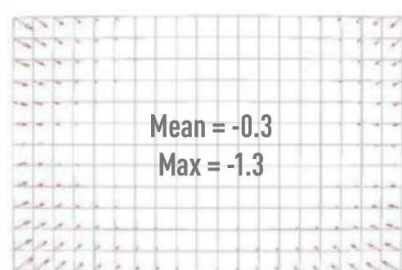
EF 50mm f/1.8 II

RRP	£129.99
Street price	Around £82
Filter diameter	52mm
Lens elements	6
Groups	5
Diaphragm blades	5
Aperture	f/1.8-22
Minimum focus	45cm
Length	41mm
Diameter	68.2mm
Weight	130g
Lens mount	Canon EF

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

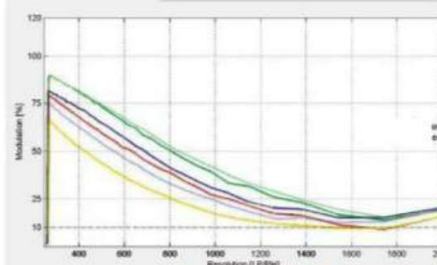
Tested on a Canon EOS 5D Mark III

From the test charts it is clear that the Canon EF 50mm f/1.8 II is one of the best lenses in this group. The almost flat vignetting chart shows that there is little difference in brightness from the centre to the corners. The curvilinear distortion figures are also extremely low. Resolution detail, on the other hand, is high, particularly when shooting 2 stops down from the maximum even when shooting with the aperture at its largest f/1.8 setting. The fact that the green lines are so close together tells us that there is little difference in edge and corner sharpness when shooting at f/11.

NIKON

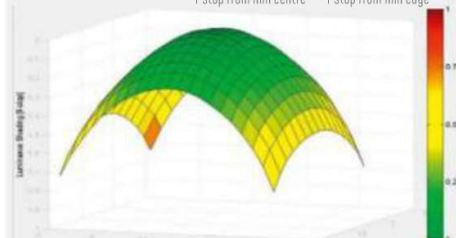
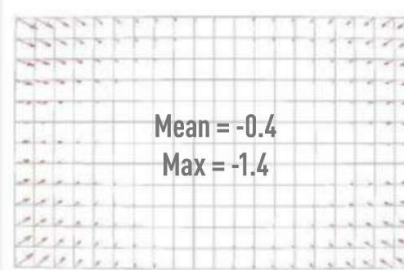
Nikkor AF-S 50mm f/1.4G

RRP	£375.99
Street price	Around £290
Filter diameter	58mm
Lens elements	8
Groups	7
Diaphragm blades	9
Aperture	f/1.4-16
Minimum focus	45cm
Length	54mm
Diameter	73.5mm
Weight	280g
Lens mount	Nikon F

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

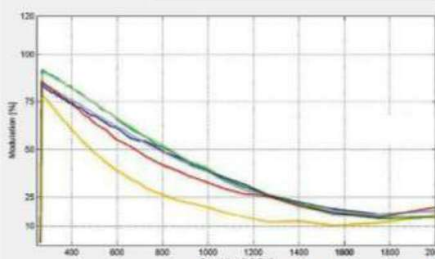
Tested on a Nikon D600

Like some of the other f/1.4 lenses, the Nikkor AF-S 50mm f/1.4G suffers from some quite harsh vignetting when the aperture is fully open, as indicated by the deep dome on the 3D illustration. Curvilinear distortion is reasonably well controlled, and only at the very edges is there any real distortion. Overall, the Nikkor is one of the better f/1.4 lenses in this respect. In terms of resolution detail, the Nikkor f/1.4 is one of the best performers in this test. Even when shooting at f/1.4, it betters many of its rivals and this excellent performance reaches a peak between f/4 and f/8.

NIKON

Nikkor AF-S 50mm f/1.8G

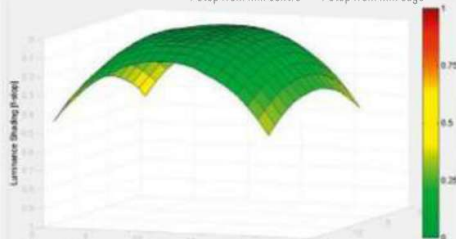
RRP	£199.99
Street price	Around £155
Filter diameter	58mm
Lens elements	7
Groups	6
Diaphragm blades	7
Aperture	f/1.8-16
Minimum focus	45cm
Length	52.5mm
Diameter	72mm
Weight	185g
Lens mount	Nikon F



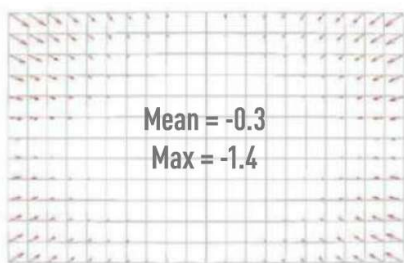
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Nikon D600

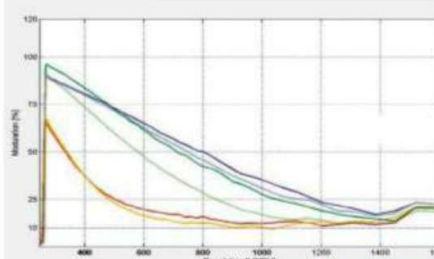
The Nikkor AF-S 50mm f/1.8G lens is particularly impressive as its resolution only drops very slightly when it is used fully open. This is great for those who want to really take advantage of the f/1.8 aperture. Overall, the resolution is very good, especially when the cost of the lens is taken into account.

The shading graph shows that when fully open the lens does suffer from vignetting that is around -0.3EV darker at the edges, although this is not really a problem. Looking at the curvilinear distortion values, the Nikkor 50mm f/1.8G lens is on a par with comparable lenses from Canon and Sony.

PENTAX

SMC DA* 55mm f/1.4 SDM

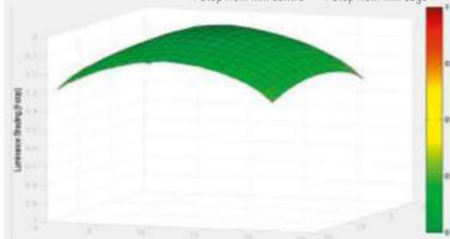
RRP	£759.99
Street price	Around £610
Filter diameter	58mm
Lens elements	9
Groups	8
Diaphragm blades	9
Aperture	f/1.4-22
Minimum focus	45cm
Length	66mm
Diameter	70.5mm
Weight	375g
Lens mount	Pentax K



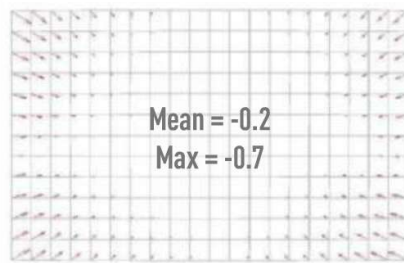
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Pentax K-5 II

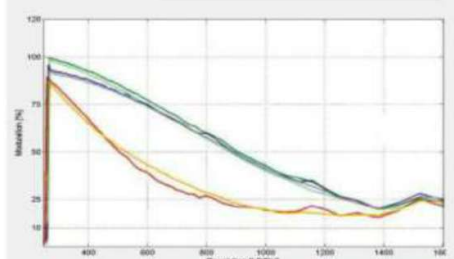
Pentax's SMC DA* 55mm f/1.4 SDM lens has an impressively low level of curvilinear distortion. In fact, it's the third best result for a lens in this test. Vignetting is also kept to a bare minimum.

Resolution is good, although the f/1.8 is better, particularly at 1 stop down from the minimum aperture. The light-green line is quite far from the dark green, showing that there is quite a difference in sharpness between the centre and edge.

PENTAX

SMC DA 50mm f/1.8

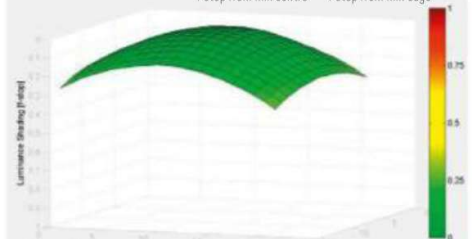
RRP	£249.99
Street price	Around £220
Filter diameter	52mm
Lens elements	6
Groups	5
Diaphragm blades	7
Aperture	f/1.8-22
Minimum focus	45cm
Length	63mm
Diameter	38.5mm
Weight	122g
Lens mount	Pentax K



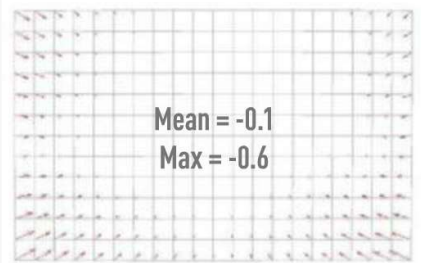
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

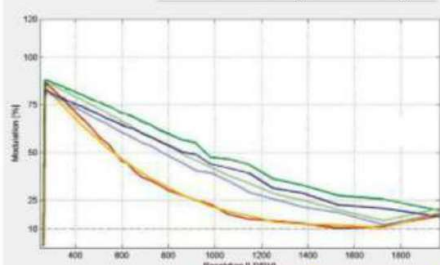
Tested on a Pentax K-5 II

The most noticeable thing about the Pentax SMC DA 50mm f/1.8 is that on the lens we had, there was slightly more vignetting on one side than on the other. Although this 0.1EV difference is noticeable in the illustration, it was indistinguishable under real shooting conditions. Curvilinear distortion is also slightly uneven, although there is little here to be concerned about as it is fairly weak. As for resolution, the lens is good 2 stops down and 1 stop from minimum, so it has a good working range.

SIGMA

50mm f/1.4 EX DG HSM

RRP	£459.99
Street price	Around £350
Filter diameter	77mm
Lens elements	8
Groups	6
Diaphragm blades	9
Aperture	f/1.4-16
Minimum focus	45cm
Length	68.2mm
Diameter	84.5mm
Weight	505g
Lens mount	Canon EF, Nikon F, Sony A, Pentax K, Sigma



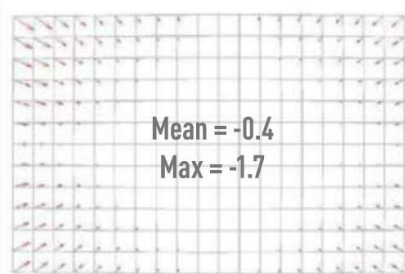
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

Tested on a Canon EOS 5D Mark III

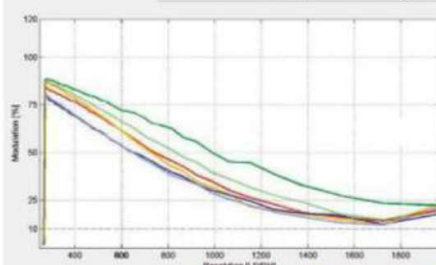
The shading graph of the Sigma 50mm f/1.4 EX DG HSM is particularly impressive and looks more like the graph of an f/1.8 lens. Curvilinear distortion is reasonable for an f/1.4 lens, although images with straight lines close to the limits of the frame may require a little nudge to get them perfectly straight.

Resolution is very good and, although there is a noticeable drop in image quality when working at f/1.4, the graph puts the Carl Zeiss f/1.4 lens to shame. Overall, the Sigma f/1.4 lens should warrant the attention of most DSLR users, especially as it is available in all major lens mounts.

SIGMA

50mm f/2.8 Macro EX DG

RRP	£319.99
Street price	Around £270
Filter diameter	55mm
Lens elements	10
Groups	9
Diaphragm blades	7
Aperture	f/2.8-45
Minimum focus	18.8cm
Length	66.5mm
Diameter	71.4mm
Weight	320g
Lens mount	Canon EF, Nikon F, Sony A, Pentax K, Sigma



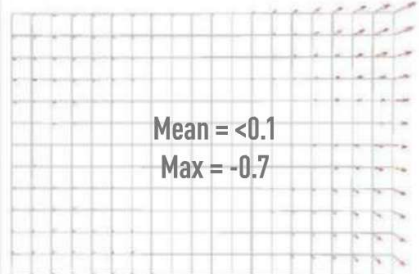
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

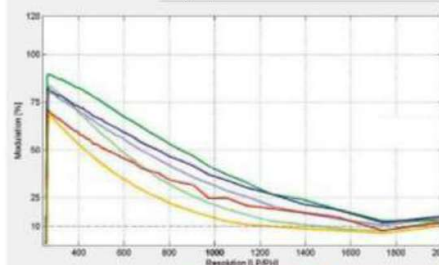
Tested on a Canon EOS 5D Mark III

As a macro lens, the Sigma 50mm f/2.8 Macro EX DG has been designed with precision in mind and the lack of long arrows on the distortion diagram show that only at the very edges is there any curvilinear distortion. This translates to the lens having an average distortion value of <0.1, rounded down to the nearest tenth. Vignetting is also of no real concern, with only around 0.1EV loss of light at the very edges of the frame. Resolution is also extremely high right up to f/22, which is important for macro photography as this offers a larger depth of field without diffraction without degrading the resolution.

SONY

Carl Zeiss Planar T* 50mm f/1.4 SSM

RRP	£1,299
Street price	£1,299
Filter diameter	72mm
Lens elements	8
Groups	5
Diaphragm blades	9
Aperture	f/1.4-22
Minimum focus	45cm
Length	71.5mm
Diameter	81mm
Weight	518g
Lens mount	Sony Alpha



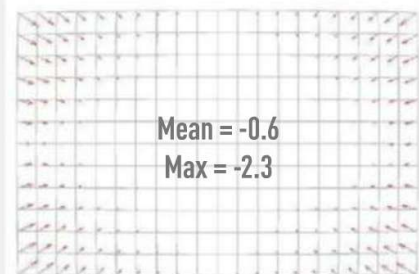
Resolution

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge



Shading



Curvilinear distortion

Chart analysis

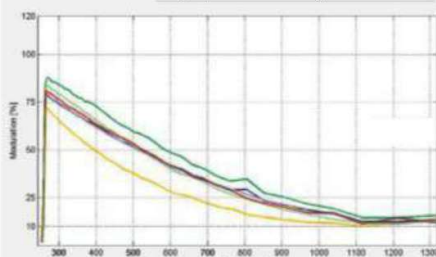
Tested on a Sony Alpha 99

There is quite a spread of the different lines on the resolution graph, showing a real difference between the sharpness at the centre and edges of images taken on the Sony Carl Zeiss Planar T* 50mm f/1.4 SSM lens. It is also worth noting that the corners really suffer from diffraction when the aperture is at f/16, but the centre is almost at its sharpest. Vignetting is well controlled, as the fairly shallow dome indicates, but curvilinear distortion is quite harsh and will need correcting when shooting raw images.

SONY

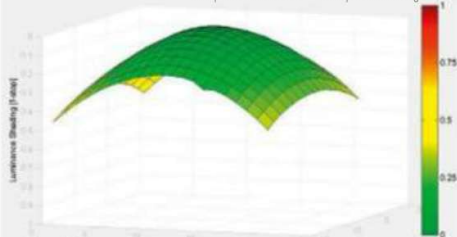
DT 50mm f/1.8 SAM

RRP	£159
Street price	Around £115
Filter diameter	49mm
Lens elements	6
Groups	5
Diaphragm blades	7
Aperture	f/1.8-22
Minimum focus	34cm
Length	45mm
Diameter	70mm
Weight	170g
Lens mount	Sony Alpha DT (APS-C only)

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

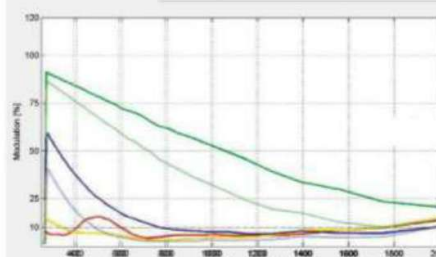
Tested on a Sony Alpha 58

Although the edges of the Sony DT 50mm f/1.8 SAM lens aren't very sharp when shooting a f/1.8, the centre is almost as sharp as when the lens aperture has been stopped down. This is common with other f/1.8 lenses released over the past couple of years. The dome shape of the shading illustration shows that the lens vignettes more than most of the other f/1.8 lenses on test here, although it isn't as bad as the Nikon equivalent. Curvilinear distortion could also be better when compared to some of its counterparts, although again, it is comparable to the equivalent Nikkor lens.

ZEISS

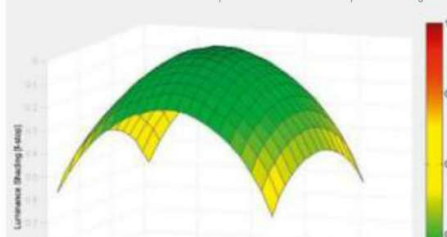
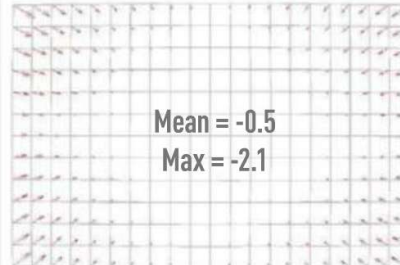
Planar T* 50mm f/1.4

RRP	N/A
Street price	Around £600-£620
Filter diameter	58mm
Lens elements	7
Groups	6
Diaphragm blades	9
Aperture	f/1.4-16
Minimum focus	45cm
Length	69/71mm
Diameter	66/71mm
Weight	330-380g
Lens mount	Canon EF, Nikon F

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

Tested on a Nikon D600

The resolution detail of the Zeiss Planar T* 50mm f/1.4 is something of an oddity in this lens round-up. It clearly shows that the lens is very poor when wide open, and is actually sharper when shooting at f/11 rather than 2 stops down at f/2.8.

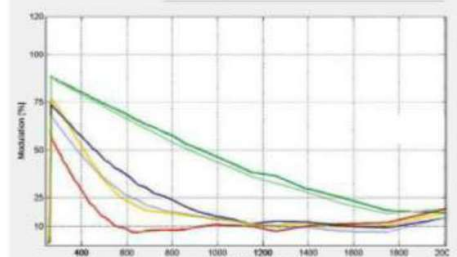
Conversely, it is the best lens when used at its maximum potential, and when paired with the Nikon D600 the results are excellent.

However, this lens does suffer from curvilinear distortion, and vignetting causes the edges of the image to be almost -0.6EV darker than at the centre of the frame.

ZEISS

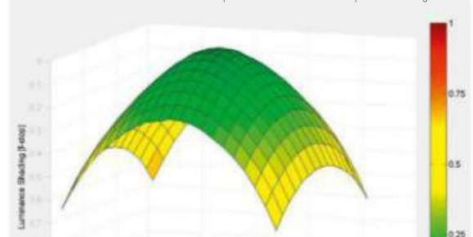
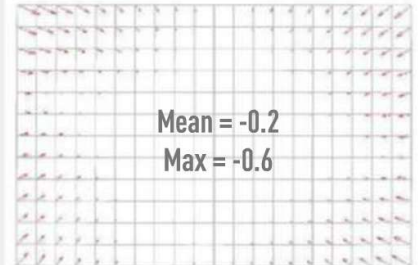
Makro-Planar T* 50mm f/2

RRP	N/A
Street price	Around £1,070-£1,100
Filter diameter	67mm
Lens elements	8
Groups	6
Diaphragm blades	9
Aperture	f/2-22
Minimum focus	24cm
Length	88/91mm
Diameter	72/75mm
Weight	500-570g
Lens mount	Canon EF, Nikon F

**Resolution**

Aperture open centre
2 stops down centre
1 stop from min centre

Aperture open edge
2 stops down edge
1 stop from min edge

**Shading****Curvilinear distortion****Chart analysis**

Tested on a Nikon D600

Like its f/1.4 counterpart, the Zeiss Makro-Planar T* 50mm f/2 suffers from quite bad vignetting when shooting wide open, with the edges around -0.6EV darker than the centre. However, it has less curvilinear distortion.

Again, the aperture needs to be stopped down by more than 2 stops to get the best from the lens. At its sharpest, the lens is one of the best on test, although to achieve this it needs to be used in a restrictive aperture range of between f/8 and f/11.

Image quality

WHILE the resolution graphs of each lens look very similar, there are a few models that really stand out. Most notable are the Zeiss Planar T* 50mm f/1.4 and Zeiss Makro-Planar T* 50mm f/2. At 1 stop down from the minimum aperture, both these lenses perform exceptionally well, with the f/1.4 resolving the most detail of any lens in the test. While the Zeiss f/1.4 is extremely sharp at f/8 and f/11, it is, along with the Zeiss f/2 macro, the worst lens on test here when shooting with the aperture wide open at f/1.4. Similarly, the performance of the Pentax SMC DA* 55mm f/1.4 SDM isn't particularly great when wide open, with the corners and edges resolving almost the same amount of detail.

Of all the lenses on test here, the Nikkor AF-S 50mm f/1.4G, Zeiss Planar T* 50mm f/1.4 and Zeiss Makro-Planar T* 50mm f/2 suffer the most from vignetting wide open, with the effects very noticeable in grey-chart images. The test graphs show that the lenses produce around -0.6EV of difference in brightness between the centre and edges.

An interesting point about the Pentax SMC DA 50mm f/1.8 is that the vignetting is slightly worse on the right-hand side of the frame compared to the left. This can be seen in graphical form in the test

chart on page 47. Although the vignetting isn't very severe, and there is only around 0.1EV difference between the left and right sides, it does mean that it is slightly more awkward to correct in software, and may require shifting any correction off centre, or creating a custom profile, which will be a better solution in the long term.

Of the best performers, the Canon EF 50mm f/1.8 II shows the least vignetting, followed by the Sigma 50mm f/1.4 EX DG HSM and Sigma 50mm f/2.8mm Macro EX DG. All three lenses have a less than -0.2EV difference between the edge and centre of the image frame. As expected from a 50mm lens, none of these suffers particularly badly from curvilinear distortion. Obviously, the smaller f/2.8 aperture of the Sigma 50mm f/2.8mm macro means it has a smaller front element with less curvature, as shown by the maximum distortion of the lens at just -0.7%, with a mean distortion of <0.1%.

The Pentax 50mm f/1.8 has an almost identical performance to the Sigma 50mm f/2.8mm macro. It suffers slightly less at its worst, with just -0.6% distortion, but as a mean it shows a fractional -0.1% average across the frame. The Zeiss 50mm f/2 shows similar results (-0.6 maximum and -0.2 mean).

The remainder of the f/1.8 lenses show a similar performance, distorting between -1.3% and -1.8%.

With a larger curved glass surface, it would be expected that the 50mm f/1.4 lenses would suffer more from distortion, but the Pentax 55mm f/1.4 bucks this trend. In fact, for distortion, this lens is the third best on test and the best f/1.4 lens. It has a maximum distortion of just -0.7%, with a -0.2% average. The Sony Carl Zeiss Planar T* 50mm f/1.4 SSM lens is the worst, with a maximum distortion of -2.3% and a mean of -0.6%, and the Zeiss 50mm f/1.4 is very similar with a -2.1 and -0.5% reading. There is very little to pick between the Sigma 50mm f/1.4, with its maximum distortion of -1.7% and mean of -0.4%, and the Canon EF 50mm f/1.4 USM and Nikon AF-S 50mm f/1.4G lenses, which both show almost identical distortion figures of -1.8 and -1.4 maximum, and -0.4% mean.

However, in real-life examples it is only the worst performing lenses that have noticeable distortion, and unless you are shooting architecture you may not notice the slight bend on some of the f/1.4 lenses. Given the very small percentages that are involved in the level of distortion, it shouldn't be a cause for concern.



These images above were shot with the Nikkor 50mm f/1.4G lens and are a good example of the resolution of a lens across the aperture settings



These shots illustrate the results of the chart on the previous page. At its largest aperture, the Zeiss 50mm f/1.4 lens is extremely soft. Stop the lens down to f/8 and it becomes one of the sharpest in this test



Curvature is clearly visible at the top of this image taken with the Sony Carl Zeiss 50mm f/1.4 lens

CANON

EF 50mm f/1.4 USM

**CANON**

EF 50mm f/1.8 II

**NIKON**

Nikkor AF-S 50mm f/1.4G

**NIKON**

Nikkor AF-S 50mm f/1.8G

**PENTAX**

SMC DA* 55mm f/1.4 SDM

**PENTAX**

SMC DA 50mm f/1.8

**SIGMA**

50mm f/1.4 EX DG HSM

**SIGMA**

50mm f/2.8 Macro EX DG

**SONY**

Carl Zeiss Planar T* 50mm f/1.4 SSM

**SONY**

DT 50mm f/1.8 SAM

**ZEISS**

Planar T* 50mm f/1.4

**ZEISS**

Makro-Planar T* 50mm f/2



Verdict

DESPITE there being some significant differences in how these 50mm lenses have performed in our lab tests, none of them is terrible. For example, the Zeiss Planar T* 50mm f/1.4 lens is very soft when used at its maximum aperture, yet it can resolve the most detail when shooting at its best aperture. Also, while the Nikkor AF-S 50mm f/1.4G may vignette quite badly at its maximum aperture, it is easy to remove in software and virtually disappears if the aperture is stopped down 2 stops.

So, basically, which of the lenses will be the best for you will really depend on what you want to do with it and the camera that you own. Generally the 50mm f/1.8 lenses have the best all-round performance. They show the least distortion, have the least degradation in resolution across the aperture range and are the best value for money. As the shots on page 45 show, there is very little difference between shooting at f/1.4 and f/1.8 in terms of depth

'Perhaps the biggest surprise is the performance of the two Zeiss lenses'

of field, so we would recommend that most photographers will be best suited to buying an f/1.8 lens. In particular, the Nikon AF-S 50mm f/1.8G has great performance throughout the entire range, even when shooting wide open. Sigma's f/1.4 is a good all-round lens, and despite its inexpensive construction, the Canon EF 50mm f/1.8 II resolves a great deal of detail.

Perhaps the biggest surprise is the performance of the two Zeiss lenses. Heralded by many as the pinnacle of lens design, the image quality of these two models doesn't match their superb metal construction. Both lenses are soft wide open, and it is clearly an old optical design that has now been

bettered. When stopped down the lenses are the best on test, but this is a little restrictive unless you are only ever going to use your lens at f/5.6-f/11. However, the build quality is great, and for those who shoot street pictures and manually focus, they are nice lenses.

Of the f/1.4 lenses, we liked the Pentax SMC DA* 55mm SDM. Although it has a fractionally longer focal length than the other lenses in this test, it has little vignetting or distortion compared to its contemporaries, and is well constructed with a quiet Sonic Drive Motor.

Canon's EF 50mm f/1.4 USM doesn't quite match the Nikkor AF-S 50mm f/1.4G in terms of resolution, but it does create less distortion and vignetting. The Sigma 50mm f/1.4 EX DG HSM is also no slouch, and is certainly comparable to the Canon and Nikon lenses. The Sony Carl Zeiss Planar T* 50mm f/1.4 SSM lens is also sharp, and has a nicely designed body, but at more than £1,000 there are more affordable options.

My favourite lens

A good lens is the fundamental building block of an image. **Jon Stapley** talks to ten top photographers in order to find out which lenses they swear by

AS MUCH as people will go on about which camera to use, every photographer worth his or her salt knows that a good lens is just as vital. You can have all the settings, scene modes and post-processing tricks you want, but if you don't have good glass then your images will be lacking. It's that simple.

From different focal lengths and apertures to different generations of the same models, each lens will have its own peculiarities and qualities that lend themselves to certain subjects. This got me wondering about the sort of lenses used by the professionals and the prominent amateurs – those whose

business it is to know good glass. What qualities do they prize? Which focal lengths? Do they prefer the versatility of a zoom or the sharpness of a prime? Curiosity piqued, I tracked down ten photographers in order to ask one simple question – what is your favourite lens?



© ART WOLFE



Art Wolfe Nature/wildlife

Canon EF 70-200mm f/4L IS USM



AN INTERNATIONALLY

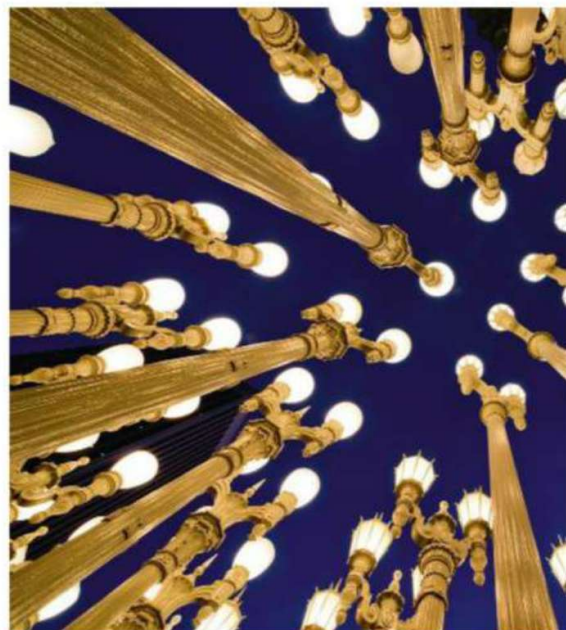
recognised name in photography of nature, wildlife and native cultures, Art Wolfe is practically synonymous with conservation imagery. Art's photography takes him to all locations, through all weathers, and he has come to rely on a

Canon EF 70-200mm f/4L IS USM to see him through.

'I call it my workhorse lens,' says Art. 'It allows me to find order in the chaos – instead of trying to shoot the entire street scene or landscape, it allows me to find interesting slices, and simplify my compositions effectively.'

Recently, Art was granted the opportunity to photograph the Fitz Roy Massif in Patagonia from a helicopter (above). With him, of course, went his workhorse lens.

'The 70-200mm IS lens was perfect for this shoot, allowing me to capture the drama of the landscape at the low light of dawn without any camera shake,' he says.





Cathal McNaughton Press

Canon EF 24-70mm f/2.8L USM



CATHAL McNaughton's lens of choice is the Canon EF 24-70mm f/2.8L USM. 'It's the focal range I really like, because while it's a good portrait lens, it's also nice for the feature work I do,' he explains. 'In more intimate settings it's

almost a wideangle lens. It's very versatile.'

While pursuing a story on Catholicism in Ireland, Cathal gained permission to photograph a Holy Communion in Cushendall. People tend to act differently once they spot a camera, and Cathal praises this lens for helping him get this shot of twins at a table (above).

'The lens is quite unobtrusive, so you don't stand out too much when you're using it,' he says. 'I could get quite close to the subject without them really being too nervous or too aware of what I was doing.'



Simon Butterfield Landscapes

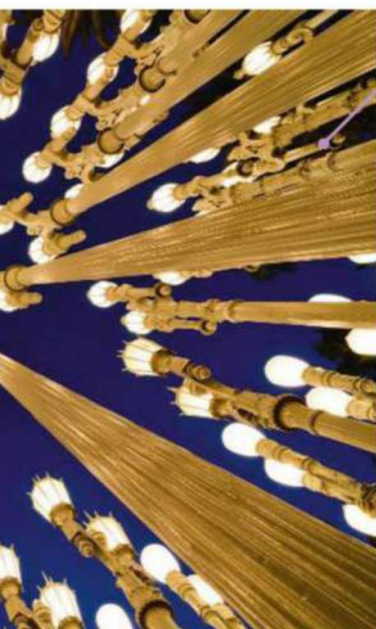
Canon TS-E 24mm f/3.5L II



SIMON Butterfield's fantastic landscapes were rewarded last year when he was crowned Landscape Photographer of the Year 2012. Simon was the only photographer to opt for a tilt-and-shift lens.

'There's a massive amount of flexibility,' he says. 'If I can't fit what I want into the frame, I can just use it to stitch three frames together. Not to mention the thing it was designed for – keeping verticals vertical. Once you've used the tilt-and-shift in a city, you never go back!'

When Simon encountered a massive scene recently, the 24mm tilt-and-shift was a great help in keeping a pleasing perspective. 'I wanted to cover the distance, but I didn't want the mountains to look miles away,' he says. 'I could have used a 16mm lens, but the distortion would have ruined it for me. Three frames with the 24mm gave it a really nice natural look.'



Tom Mackie Landscapes/cityscapes

Nikon AF-S Nikkor 14-24mm f/2.8G ED



TOM MACKIE, AP's expert-for-hire, was a Canon user until August last year, when he unintentionally tested the waterproofing of the Canon EOS 5D Mark II in Moraine Lake and found it wanting. He changed to a Nikon D800, and in the process acquired his 14-24mm f/2.8 lens.

'It's ideal for coming in close on interesting foregrounds for landscapes, to achieve the near/far perspective, but I especially like the way it accentuates the lines of a subject,' he says.

Tom relishes the extreme wide focal length and the ability to quickly zoom to achieve the best composition. An image of 202 restored lamp-posts from the 1920s and 1930s provides an excellent example of the capabilities of the lens (see left).

'The subject is all about patterns and lines, so the ultra-wideangle was perfect to emphasise these attributes,' says Tom. 'The complementary colours of the deep-blue dusk sky and the golden lamp-posts illuminated by the lights adds a finishing touch to complete the composition.'

Damien Demolder People, streets and landscapes

Pentax SMC FA 43mm f/1.9 Limited



AP EDITOR Damien Demolder has been a professional photographer for 25 years, shooting everything from still life to portraits, events and street scenes. He uses a wide range of lenses, but the

Pentax 43mm f/1.9 is one that he comes back to time and again.

'This lens looks lovely, but obviously that's not the reason I love to use it,' he says. 'It is the combination of the focal length and the optical performance at wide apertures that draws me back, and away from my other lenses. I use it a lot for weddings, portraits and occasions I'd prefer not to use flash, and I know I can rely on it being beautifully sharp, with smooth out-of-focus areas even when I use it at f/2.'

'The lens was designed for film, but of course until Pentax brings out a full-frame camera I can only use it on APS-C cameras. This gives me a focal length of about 65mm, which is ideal for presenting a sense of reality. I often crop to a 6:8 edge ratio for portraits so, allowing for trimming, the lens-subject distance works out to be very comfortable for the subject as well as the viewer.'



© DAMIEN DEMOLDER



'The 50mm gave the composition an expansive, inclusive view, but without shouting "wideangle!"'

Joe Cornish Landscapes

Rodenstock 50mm f/4 HR Digaron-W

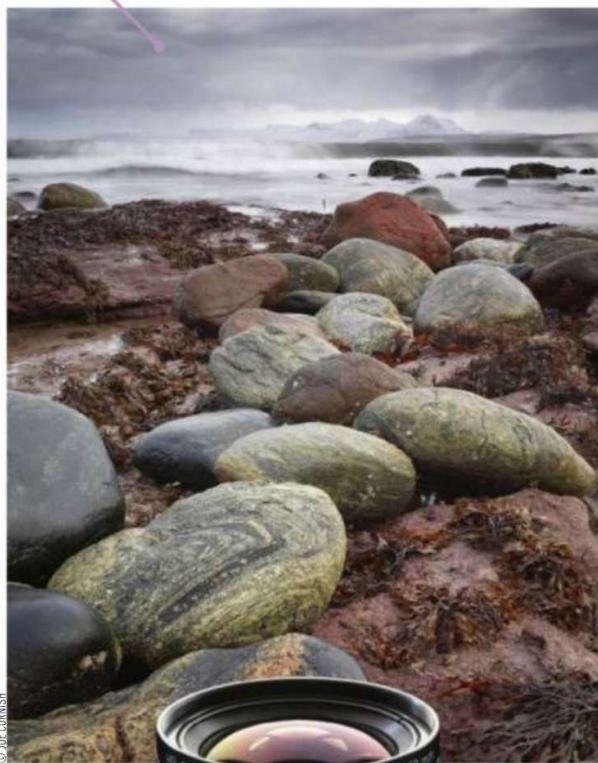


JOE CORNISH has been a working photographer since the 1980s, and his landscape images have earned widespread acclaim. He had a tough time picking his favourite lens, but his

ultimate choice was the 50mm Rodenstock.

'I am interested in the most "invisible" rendering possible; in essence, that is what a great lens does,' Joe says. 'It delivers the most tangible three-dimensional illusion that is possible. Where it falls out of focus, it should do so effortlessly, smoothly and softly, so the sharply focused area is "projected" without distraction. The 50mm Digaron-W does all this.'

In his image of Gruinard Bay in Scotland, Joe's goal was to contrast the hard physicality of the rock with the soft motion of the breaking waves. 'The 50mm gave the composition an expansive, inclusive view, but without shouting "wideangle!"' he says. 'Its exquisite drawing ensured that the surfaces appeared alive and real.'



© JOE CORNISH



Bob Martin Sports

Nikon AF-S Nikkor 200-400mm f/4G ED VR II



'MY FAVOURITE lens is fairly new to me, it's a 200-400mm Nikon zoom,' says Bob Martin. 'When I first got it I thought it would never be as good as a prime lens, but it's become one

of my favourite bits of kit. I've had covers using it, I've had double pages using it – the sharpness is as good as a prime lens as far as I'm concerned.'

Bob first took the lens out at the Vancouver Winter Olympics in 2010. Convinced its sharpness would be sub-par, especially with a 1.4x converter attached, he held out little hope for getting any workable shots. To his surprise, the image he obtained was good enough for the cover of *Sports Illustrated* (see far right).

'That picture for the Winter Olympics is where I first used the damn thing, and it really became a standard part of my life,' he says. 'It's a very, very important lens to me.'



Charlie Waite Landscapes

Nikon AF-S Nikkor 24-120mm f/4G ED VR



CHARLIE Waite is highly regarded as one of the foremost landscape photographers in the UK, perhaps the world, having won a huge number of awards and accolades for his beautifully peaceful images.

For his favourite lens, Charlie plumped for a 24-120mm f/4 Nikon model. Finding wide lenses too conspicuous and long lenses too prone to compressing perspective, for Charlie this lens is just right. 'It's an excellent choice. It's super versatile,' he says. 'It's very bright at 77mm diameter, and the focal length fits with how I see things.'

One of Charlie's favourite images taken with the lens is this shot of a woman sweeping and a man fishing in shallow waters near a makeshift dock, which, he reveals, wasn't as peaceful to capture as it is to view.

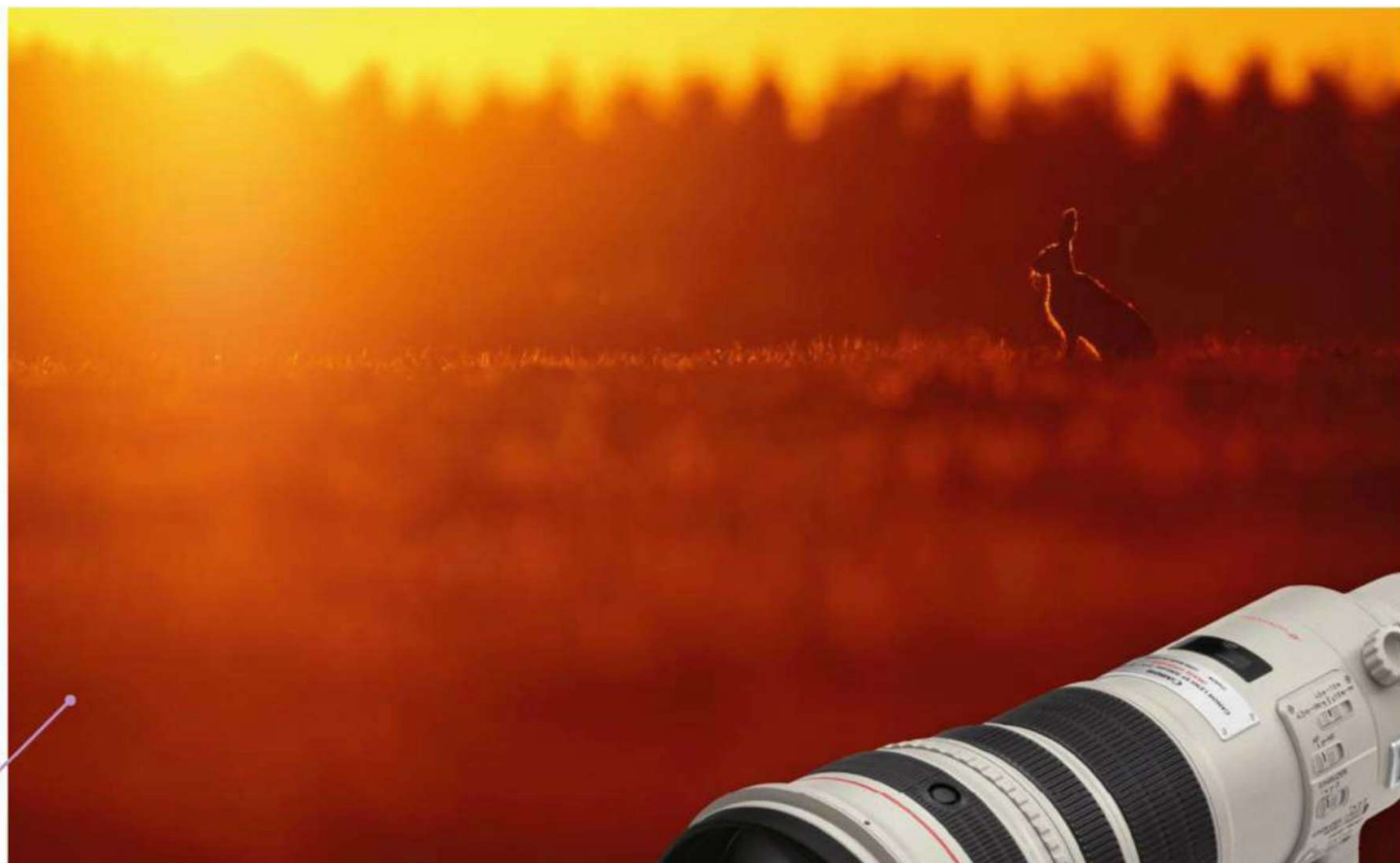
'This image carries with it a feeling of mild panic,' he says. 'I was dancing between the lady sweeping, the lone fisherman who was worryingly moving too often, and the distant boats to the right. The lens, in manual focus, with its perfect focal length and range, performed as I wanted.'



© CHARLIE WAITE



© BOB MARTIN



Luke Massey Wildlife

Canon EF 500mm f/4L IS USM



LUKE Massey's wildlife expertise has been educating AP readers for some time now, and I was grateful to get the chance to find out about his best glass.

'My favourite lens is a Canon 500mm f/4,' Luke says. 'I've been

shooting with it for 18 months now and haven't looked back.'

Even though the Mark II version of this lens has now been released, Luke swears by the Mark I. He finds its length perfect for his needs, and the f/4 aperture allows him to get a shallow depth of field to create clean backgrounds.

In this shot of Luke's, the 500mm's focal length was key. 'Sometimes you're due

some luck,' he says. 'I'd been waiting most of the afternoon for a close encounter with a hare, so when I spotted some at the top of a ridge in amazing light I was chuffed. The 500mm gave me the perfect reach to stay at a distance from which I could show the hare but not scare it off.'



David Ward Landscapes

Schneider Apo-Symmar 210mm f/5.6



A REGULAR contributor to *Photo Insight*, David Ward favours a less populist 210mm f/5.6 lens. 'Optically, it's a very nice lens, very sharp, with a nice even fill of illumination,' he says. 'What's not to like?'

David's image, 'Poverty Flats' (see far right), was taken using this particular lens, and indeed, due to the difficult demands of focusing it could not quite have been achieved with any other.

'It needed the slightly longer-than-average focal length to isolate the detail from the background, but I also wanted to have a reasonably shallow depth of field,' David explains. 'You can see that the section in the middle at the bottom is out of focus and I needed the background behind it to be totally out of focus. This lens was the obvious choice.'



Improve your photography

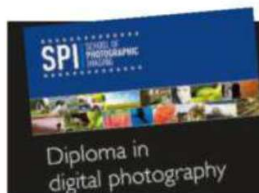


'I started with the SPI Foundation in Photography in 2009 and learned so

much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie



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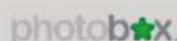


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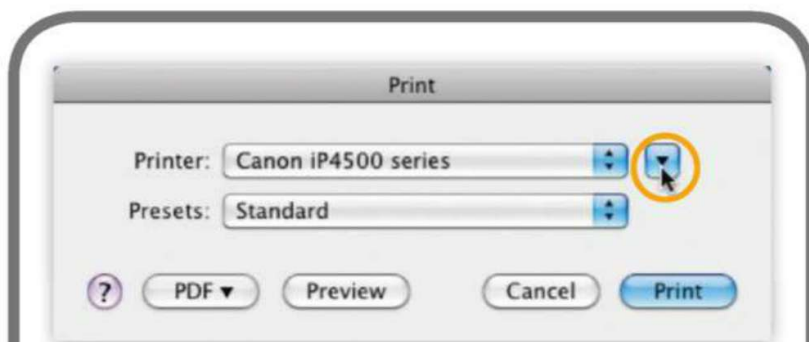


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AskAP

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NO DIALOGUES

Q I was interested in Chris Gatcum's reply to Ken MacLean (*Ask AP*, AP 1 June), as I also have a Canon Pixma MG6350 printer. However, when I attempted to follow the instructions for changing the print settings, none of the dialogues in Chris's reply appeared when I selected Print. What am I doing wrong? **Ken Wilson**

A Without knowing the version of iPhoto you're using, it's hard to say for sure what's going on. Generally, though, pressing Print in iPhoto calls up iPhoto's print dialogue, where you get a full-colour preview of your image, along with Printer, Presets, Paper Size and Print Sizer options. Pressing Print in this window brings up a second print dialogue. This is the Mac OS dialogue, which contains Printer and Presets options. To the right of the Printer drop-down menu is a blue downward-pointing arrow – click on this and you will extend the dialogue box, revealing additional options. Midway down this dialogue is where you will find a drop-down menu that will take you to Color Matching, among other settings.

However, if you're getting dark prints from your Pixma MG6350, you may find that these settings are unnecessary. That was certainly the case for Mr MacLean, whose solution appears below. **Chris Gatcum**

SATISFIED READER

A Thank you for your detailed answer to my query concerning photo prints on my Canon Pixma MG6350. I followed your advice regarding the Mac calibration tool and all I changed was the White Point – from Native to Neutral White. This has led to a marked improvement in my prints and I do not intend, at least for now, to attempt to take things any further. **Ken MacLean**

CONTROL-UNIT QUERY

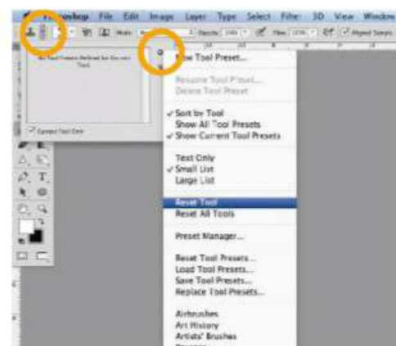
Q In your review of flash kits (*Testbench: Six of the Best*, AP 25 May), you imply that a £150 Travelpak battery can be added to the Bowens Gemini 200 kit for portability. Have I misunderstood something? Only it seems you need to have the battery and control unit, raising the price considerably. **Alec Murrell**

A The Travelpak battery costs £150, but as you've pointed out, you will also need a control unit in addition

to this. The cheapest price I can find for the complete kit (which includes the battery and control unit) is £450, available from www.wexphotographic.com. Our apologies for any confusion caused. **Callum McInerney-Riley**



Resetting the Clone Stamp tool's settings may help to resolve any issues



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

SOFTWARE REMEDY

Q I'm having a problem transferring pixels using the Clone Stamp tool in Photoshop CS5. After Alt-clicking on the source, I cannot transfer them to a destination site, as the background slides away or, occasionally, 'judders'. Can you suggest a remedy? **Stephen Shaw**

A Remotely diagnosing any software problem is tricky, especially when I can't see precisely what it is you're doing or how your tool options are set up, but here are a few suggestions that might help.

If you're using layers, make sure that you're not trying to Alt-click a transparent area – this is easily done if Aligned Sample (on the tool options bar) is set to Current Layer and you're working with multiple layers. Switching to All Layers will quickly confirm whether this is the problem or not, although I don't think it would explain the 'sliding background'.

Similarly, if you've made a selection you will only be able to clone into the selected area, not outside it. If you hide the edges of a selection, it's easy to forget that it's active and then find yourself wondering why the Clone Stamp doesn't appear to be working. However, this still doesn't explain the background issue.

What might explain the background problem is if your Clone Source options have been changed. Choose Window>Clone

FROM THE AP FORUM

Memory card write speed

Steve52 asks My Sony Alpha 77 will write at 12fps (in raw), but when it gets to the 12th shot it stops to write the info to the card. Usually this is OK, but recently it was a problem. I guess that the memory card I am using [a SanDisk 32GB 45MB/s]

AP GLOSSARY

RETOUCHING TOOLS

Most editing programs have an array of retouching tools that allow you to copy pixels from one part of an image to another, or 'magically' create new pixels to seamlessly cover a defect in the image. These are the ones that you're most likely to encounter.

● **Clone Stamp:** This is a classic retouching tool that's as old as digital image-editing itself. You identify an area that you would like to copy and then 'clone' (copy) it onto another part of the image. The main advantage is that you have absolute control over the source pixels and how they are copied.

● **Healing Brush:** An 'intelligent' Clone Stamp, with the Healing Brush you select the source area and target destination, and the software intervenes to create as smooth a blend as possible, taking into account any patterns and textures.

Although quicker to use than the Clone Stamp, it can introduce unusual artefacts if it struggles to blend the source and target areas together.

● **Spot Healing Brush:** This is the simplest retouching tool. You click on the part of the image you want to 'heal' and the software attempts to remove any defects automatically, based on the surrounding area. It works well when the defect is obvious (a dark dust spot on a light sky, for example), but struggles with areas containing fine detail.

● **Patch:** Similar to the Healing Brush but for larger areas, with the Patch tool you select the area you want to repair, choose the part of the image you want to repair it with, and the software then attempts to 'patch' the image. The larger the repair area, the less effective this is likely to be.

Source from the main menu to call up a Clone Source palette. Towards the bottom is a selection of check boxes: make sure Show Overlay and Clipped are both checked. If Show Overlay is checked and Clipped isn't, then some very unusual movement can happen when you try and use the Clone Stamp tool.

To rule out any settings problems with the tool, select the Clone Stamp tool and then right-click on the tool's icon at the far left of the tool options bar at the top of the screen. Choose Reset Tool and the Clone Stamp will revert to its default 'out-of-the-box' settings.

If this doesn't help, reset Photoshop's main Preferences file. This is a slightly more radical option as it will reset any and all

preferences that you've changed, taking CS5 back to an 'as-new' state. To do this, hold down the Alt, Ctrl and Shift keys (Windows) or Command, Option and Shift keys (Mac) while you open Photoshop. You'll be asked if you want to delete the settings file: you do. Photoshop will automatically create a new set of preferences.

If all else fails, then reinstalling the software would be my final solution. Just as image data on a memory card can become corrupted, so can application data on a computer's hard drive. Reinstalling the program and starting afresh may, ultimately, be the answer.

Chris Gatcum

isn't fast enough to allow extra frames to be shot during the burst. If I used a faster card, would I be able to shoot more frames before the camera stopped?

Barney replies A faster card should allow the camera to write to it more quickly. An alternative would be to change the file setting of your camera to reduce the file sizes.

PeteRob replies You would need to check your manual to see what it recommends. While a slow card will be rate limiting, the camera also has its write limits and you cannot get around those.

beatnik69 replies Often, if you read reviews of

memory cards, the write rates aren't always as stated by the manufacturer.

ianwaite replies My Canon EOS-1Ds had this problem and it didn't matter about the card read/write speed. I was told it was the size of the camera's buffer that was limiting. Once full, it had to stop shooting in order to dump the data to the card, clear its buffer and then it could start shooting again. As far as I can see, if this is a problem then the only way round it is to shoot smaller file sizes or JPEG files instead of raw.

NosamLuap replies All cameras are limited by the buffer, but a faster card will empty the buffer quicker. This will potentially empty it before it fills, thus allowing you to keep shooting.

In next week's AP

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ETRs

Fitted with a 75mm f/2.8 Zenzanon EII, waist-level viewfinder and speed grip. Beside it is a 40mm f/4 Zenzanon MC (multi-coated), a designation used until the mid-1980s



HOW MUCH DO THEY COST?

Recent sales on eBay have included a Bronica ETR with 75mm f/2.8 lens and AEII prism at £131, a Bronica ETRs with 150mm f/3.5 and plain prism at £190, an ETRs with 75mm f/2.8, speed grip, AE prism and two backs for £217, a 40mm f/4 Zenzanon E for £120 and a speed grip E for £40, but I have no knowledge of the condition of these items. Prices from a retailer will be considerably more.

ETRs and ETRsi

Below left: ETRs with 75mm f/2.8 Zenzanon EII, 15-on-645 film back and waist-level viewfinder. The multi-exposure lever (above the crank) is forward, making it possible to wind and fire the camera without film loaded. Below right: An ETRsi with 75mm f/2.8 Zenzanon PE, AEIII metering prism and motor winder Ei

Bronica ETR series

Ivor Matanle reports on a significant family of 6x4.5cm SLRs

THE BRONICA ETR 6x4.5cm, medium-format SLR started something when it first appeared in January 1976. It was not the first 6x4.5cm SLR, which was the Mamiya M645 of 1975, but it was the first 6x4.5cm SLR with interchangeable film backs and the first Bronica to have electronic shutter control. In that respect, it preceded the 6x6cm Bronica ECTL by three years and the Bronica SQ by four years. It was also the first Bronica designed for the 15-on-120 6x4.5cm format and the first to have interchangeable lenses incorporating Seiko electronically controlled leaf shutters, flash-synchronised at all speeds up to 1/500sec. Synchronisation at all speeds made it an instant favourite with wedding photographers, to whom fill-in flash was, and remains, even in the digital age, vital.

The Bronica ETR made the 6x4.5cm SLR a seriously practical contender for the enthusiast market as well as for the low-level professional market. It offered, when fitted with the speed grip and AE prism accessories, comparable handling and capability with those professional-quality 35mm SLRs of the mid-1970s, such as the

Nikon F2 and Canon F-1. It also benefited from a negative or transparency more than 3x larger, by area, than full-frame 35mm.

An ETR outfit was comparatively light compared to the 6x6cm Hasselblad or Bronica SLR outfits to which most professional photographers, and

many wealthy amateurs, were accustomed, and it was a lot cheaper. To many amateur photographers, it was a revelation.

Bronica offered, more or less from the outset, a formidable range of eight 'E' lenses, from 40mm to 500mm, plus a choice of waist-level, prism, AE prism and sports viewfinders, and interchangeable film backs for 15-shots-on-120, 30-on-220 or 36-on-35mm (standard format). There was also a Polaroid back and a 35mm 'wide' (24x54mm) back. On the face of it, there was not much that you couldn't do with a Bronica ETR.



Rear view

The Bronica ETRs from behind with the film back removed, showing how the back is attached using the rectangular ports at the rear of the camera, and how the film wind is driven by the gears on the right-hand side. The darkslide is inserted in the film back to protect the film



However, the price of a Bronica ETR with 75mm f/2.8 lens and standard film back was significantly more than that of a Mamiya

M645, which had interchangeable film inserts but not interchangeable backs. A comparison of prices in AP 1 September 1976 is revealing. Peter Anthony, a dealer in Bristol, offered a Mamiya M645 with 80mm f/2.8 lens and waist-level finder for £284.50. Camera Craft offered a Bronica ETR with 75mm/2.8, waist-level finder and 120 film back at £443. The AP editorial *What's New* page stated that the 'New Bronica 6x4.5 SLR' had a suggested retail price of £578. In the same issue, Tecno, a leading discount dealer, stated that the 'New Bronica ETR may arrive this month'.

In October 1977, Bronica announced the ETR-C, which did not have interchangeable backs. As with the Mamiya M645, films were loaded into interchangeable inserts, which could be exchanged only when a film was completed. In November 1979, AP advertiser Kenneth Whitehead was offering a Bronica ETR-C with 75mm f/2.8 lens and waist-level finder for £397.

A key fact emerging from price research in old AP issues is the lack of UK marketing promoting the Bronica ETR to the amateur market. In copies of AP of 1976, 1977, 1978 and 1979, I could find no advertising by the

1976

Bronica ETR camera and lenses appear; First AE metering prism; Motordrive E available

1977

Bronica ETR-C, without interchangeable backs

1979

Bronica ETRs appears; AEII metering prism

1982

Bronica ETRs with polycarbonate panels

1988

Motordrive F appears

1989

Bronica ETRsi announced

1994

AEIII metering prism announced

importer, and references to the Bronica ETR in dealers' ads were few and far between. Assuming that marketing budgets were being directed at the professional market, I looked in a few issues of the *British Journal of Photography* from the same period. In the BJP for 15 December 1978, Derek Smith, a dealer in London, offered a Bronica ETR with lens and waist-level finder at £549.95. In a different ad in the same issue, Derek Smith offered a Mamiya M645 with lens and waist-level finder for £285.28. Even in the magazine aimed at the professional photographic market, there was little advertising for the ETR.

It is evident that there was not the early journalistic or dealer excitement about the launch of the Bronica ETR that I thought I remembered, and that, probably for price reasons, the 645 SLR market was being dominated by Mamiya towards the end of the 1970s. During the 1980s, with the advent of the ETRs and then the ETRsi, the Bronica 645 SLR became a great success, and acquired a large amateur following and also substantial professional sales.

PRODUCT DEVELOPMENT

In January 1979, perhaps to create some greater interest in the market, Bronica announced the ETRs. This had useful improvements that could prevent errors and

AEII prism finder

An ETRs with 40mm f/4 Zenzanon E MC, metered prism AEII and film back. One of the two tabs that are squeezed together to remove the back is visible under the prism



lost shots. One was a three-position shutter-button lock, which could lock the main shutter button but allow the camera to be used with the shutter release on the speed grip or pistol grip. Another was a mechanism that prevented the film back being removed if the darkslide had not been inserted. Also, the AEII prism viewfinder exposure display became illuminated if any of the available shutter releases was pressed. At the same time, the ETR-C was upgraded to have these ETRs features.

In July 1982, changes to the Bronica ETRs caused comment in the photographic press, where the altered ETRs was referred to as 'the plastic-body ETRs', all because polycarbonate panels were used instead of metal for the sides of the camera and film backs. The 'plastic' version, which is lighter than the original ETRs, can be identified by the lens release being on the left side. It retained full compatibility

Darkslide

The ETRs with AEII from the rear, with the Bronica hood on the 40mm f/4 Zenzanon E and the darkslide beside the camera. Note the film reminder at the rear of the film back



LENSES

Lens	Construction	Type
40mm f/4	10 elements in 8 groups	Ultra-wide
50mm f/2.8	9 elements in 8 groups	Wideangle
55mm f/4.5 SA	10 elements in 8 groups	PC
75mm f/2.8	5 elements in 4 groups	Standard
105mm f/3.5	6 elements in 4 groups	Portrait
150mm f/3.5	5 elements in 5 groups	Portrait
200mm f/4.5	5 elements in 5 groups	Long focus
250mm f/5.6	5 elements in 5 groups	Long focus
500mm f/8	7 elements in 6 groups	Telephoto
45-90mm f/4-5.6	15 elements in 13 groups	Aspherical zoom
70-140mm f/4.5	17 elements in 14 groups	Macro zoom
125-250mm f/5.6		Macro zoom
Teleconverter E		2x doubler

with all accessories. The new backs had two release tabs that had to be squeezed simultaneously, rather than a single tab.

In 1989, Bronica announced the ETRSi, with a number of important changes, notably mirror lock-up and the availability, when used with an SCA 186 adapter, of TTL 'off-the-film' automatic flash exposure (OTF). The camera had a new focusing screen with a clear 'window' for OTF LED information – if the earlier screen were used with an ETRSi when employing OTF, the LED information would be somewhat blurred.

Other changes from the ETRs included a new shutter-speed dial to reduce accidental shutter speed changes, and an added 'B' setting. Changing the film backs was made easier, and the backs had a grey-handled locking darkslide and a folding crank for winding the film through when loading.

LENSES

The Zenzanon-E lens range included eight prime lenses, two Schneider-sourced Variogon macro-zooms, a close-focusing 45–90mm Tamron-made zoom with two aspherical elements and a 55mm Super Angulon perspective-control shift lens.

An improved 'EII' range appeared during the 1980s, and a substantially recomputed 'PE' range at the end of the 1980s and during the 1990s.

ACCESSORIES

As with all SLR systems, the Bronica ETR series was provided with plenty of lens accessories, such as filters, lens hoods, extension tubes and bellows. However, the essential character of the cameras arose from the choices of alternative viewfinders, motordrives and film backs.

The 1976 'AE' prism finder incorporated an automatic or manual TTL exposure measurement system with an exposure-value range of 4–17EV. An LED array was activated by pressing a button on the front of the finder. This finder can be used on any model of the ETR series. The AEII, introduced in 1979, had ten contacts with the body instead of the nine of the AE. Its display was activated by pressing any of the mechanical releases on the camera body.

The AEIII finder, which appeared in 1994, was more sensitive than the earlier AE metering prism finders (1–18EV) and provided a choice between spot and averaging metering. Instead of an LED display it had an LCD screen, a variable dioptic eyepiece for eyesight correction, a built-in eyepiece blind and a memory lock.

Without exposure measurement or automation were an unmetred prism E and a useful rotary viewfinder E, whose eyepiece rotated left or right for viewing a laterally correct and upright image in vertical or horizontal format.

The original motordrive E, introduced in 1976, provided one frame per second

WATCH OUT FOR

BATTERY

The ETR-series cameras are battery dependent, and the shutter operates only at about 1/500sec if the camera battery is dead. Always check that the battery compartment has not been damaged by leaking batteries. The correct 6V battery for the ETR is a 4LR44, readily available from The Small Battery Company in London (tel: 0208 871 3730).

SHUTTER SPEEDS/FILM TRANSPORT

Carry a battery with you when buying so that you can check that the shutter speeds work correctly. Frame spacing in Bronica ETR models is controlled by the film back, not the camera, and it pays, if you have the opportunity, to load and use a film, and have it processed before you buy, to ensure that the back transports film correctly and that the spacing is correct. This also enables you to check for light leaks.

Speed grip

An ETRs with no finder attached, and here fitted with the speed grip, shows the ten contacts next to the screen that enable the camera to achieve automated exposure with the AEII or AEIII prisms

continuous operation or single frame, and had remote operation capability. In 1988, it was replaced by motordrive F, which was faster (one frame per 0.8secs) and easier to set up, but could not be operated remotely.

The speed grip, attached to the tripod bush, provided a two-stroke trigger wind and a hotshoe for flash. It made the camera easier to hold and use quickly. **AP**

Most of the available ETR series

Back (l-r): 45–90mm f/4–5.6 Zenzanon PE aspherical zoom, 100–220mm f/4.8 Zenzanon PE zoom, 500mm f/8 Zenzanon EII, 250mm f/5.6 Zenzanon EII and 105mm f/4.5 Macro Zenzanon PE. Middle (l-r): 2x teleconverter-E, 135mm f/4 Zenzanon PE, 100mm f/4 Macro Zenzanon PE, 150mm f/3.5 Zenzanon EII and 75mm f/2.8 Zenzanon EII. Front (l-r): 1.4x teleconverter PE, 50mm f/2.8 Zenzanon MC and 40mm f/4 Zenzanon f/4



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Thanks to Vic Rumak, John Marshall, Keith Saunders and John Kirkham of the PCCGB for the loan of cameras and help with photography, and to Tim Goldsmith of Monark for the supply of information.





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NIKON D100 BODY + NIKON MB-D100 GRP + ACCESS.	MINT-BOXED £1,450.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £225.00
NIKON D40 BODY WITH NIKON 18-55 MM + ACCESS.	MINT-BOXED £185.00
NIKON MB-D200 BATT GRP FOR NIKON D200.	MINT-BOXED £75.00
NIKON SB600 SPEEDLIGHT COMPLETE.	MINT-BOXED £595.00
NIKON SB600 SPEEDLIGHT WITH MANUAL.	MINT-BOXED £1,250.00
NIKON SB600 SPEEDLIGHT + CASE.	MINT-BOXED £1,790.00
NIKON SB700 SPEEDLIGHT.	MINT-BOXED £1,990.00
NIKON SB800 SPEEDLIGHT.	MINT-BOXED £1,990.00
NIKON SC 28 TTL REMOTE CORD.	MINT £49.00
NIKON DR6 RIGHT ANGLE FINDER.	MINT CASED £1,750.00
SIGMA EF-530 DG ST ELECTRONIC FLASH III NIKON FIT.	MINT-BOXED £275.00
SIGMA 10-20mm 1/5.6 DC EX HSM FOR OLYMPUS 4/3rds.	MINT+HOOD £299.00
OLYMPUS HL0-5 BATTERY GRP FOR E620 BODY.	MINT £45.00
OLYMPUS 12-18mm 1/5.6 SWD ZUIKO DIG ED 4/3rds.	MINT CASED £575.00
OLYMPUS 14-45mm 1/5.6 ZUIKO DIGITAL 4/3rds LENS.	MINT+HOOD £399.00
OLYMPUS 14-42mm 1/5.6 LUMIX VARIO MICRO 4/3rds.	MINT AS NEW £165.00
OLYMPUS 17mm 1/2.8 ZUIKO MICRO FOUR THIRDS.	MINT-BOXED £165.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.	MINT-BOXED £1,450.00
PANASONIC G1 BODY WITH 14-45 PANASONIC LENS.	MINT-BOXED £1,990.00
PANASONIC GX1 BODY COMPLETE WITH ALL ACCESSORIES.	MINT-BOXED £2,450.00
PANASONIC 14-45mm 1/5.6 LUMIX G OIS MICRO 4/3rds.	MINT £1,750.00
PANASONIC 45-200mm 1/4.5 LUMIX VARIO MICRO 4/3rds.	MINT-BOXED £1,990.00
PENTAX Q BODY + PENTAX S-15mm LENS AS NEW.	MINT-BOXED £199.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC.	MINT- £99.00
SONY ALPHA 28-75mm 1/2.8 SAM LENS.	MINT-BOXED £295.00
SIGMA 18-200mm 1/5.6 DC SLD GLASS FOR SONY.	MINT-BOXED £1,250.00
SONY ALPHA HV1-36MM FLASH GUN.	MINT CASED £1,450.00
SIGMA 2.0 x APO DG 7/CONVERTER FOR SONY ALPHA.	MINT-BOXED £1,450.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY.	MINT- £365.00
CANON EOS 1NRS.	MINT-BOXED £215.00
CANON EOS 1 BODY.	EXC++ £1,695.00
CANON EOS 3 BODY.	EXC++ £1,450.00
CANON EOS 5 BODY.	EXC++ £1,695.00
CANON 20-35mm 1/2.8 USM "L".	MINT- £575.00
CANON 24-105mm 1/4.5 USM "L" IMAGE STABILIZER.	MINT-BOXED AS NEW £945.00
CANON 70-300mm 1/4.5 USM IMAGE STAB DO LENS.	MINT-BOXED £599.00
CANON 100-400mm 1/4.5 USM "L" IMAGE STABIL.	MINT CASED £995.00
CANON 50mm 1/1.4 USM "L" WITH RAW FILTER & HOOD.	MINT-BOXED £595.00
CANON 180mm 1/3.5 USM "L" MACRO LENS.	MINT-BOXED £399.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER.	MINT-BOXED £799.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER.	MINT-BOXED £799.00
CANON 28mm 1/1.8 USM COMPLETE WITH HOOD.	MINT-BOXED AS NEW £325.00
CANON 50mm 1/1.4 USM.	MINT-BOXED AS NEW £235.00
CANON 50mm 1/1.8 MKII.	MINT £69.00
CANON 17-55mm 1/2.8 USM IMAGE STABILIZER + HOOD.	MINT-BOXED £595.00
CANON 17-85mm 1/4.5 USM IMAGE STABILIZER.	MINT £1,750.00
CANON 18-55mm 1/3.5 USM MK II.	MINT £59.00
CANON 18-55mm 1/3.5 USM IS MK II IMAGE STABILIZER.	MINT £99.00
CANON 20-35mm 1/3.5 USM.	MINT £1,750.00
CANON 24-85mm 1/3.5 USM.	MINT-BOXED £1,590.00
CANON 28-80mm 1/3.5 USM MK V.	MINT £49.00
CANON 28-90mm 1/4.5 USM.	MINT £69.00
CANON 35-80mm 1/4.5 EF MKIII.	MINT £39.00
CANON 70-300mm 1/4.5 USM IMAGE STAB DO LENS.	MINT-BOXED £599.00
CANON 70-300mm 1/4.5 USM IMAGE STABILIZER.	MINT-BOXED £2,490.00
CANON 75-300mm 1/4.5 USM + HOOD.	MINT £99.00
CANON 75-300mm 1/4.5 USM MK II.	MINT £1,190.00
CANON 75-300mm 1/4.5 USM MK III.	MINT-BOXED £1,150.00
CANON 75-300mm 1/4.5 USM MK III (LATEST).	MINT-BOXED AS NEW £1,650.00
CANON ST-E2 SPEEDLITE TRANSMITTER.	MINT-BOXED £1,250.00
CANON 52mm CLOSE UP LENS TYPE 250D.	MINT-BOXED £49.00
CANON EF 2.0x EXTENDER MK II.	MINT-BOXED £259.00
CANON EF 2.0x EXTENDER MK II.	MINT CASED £245.00
CANON 540 EZ FLASH + INST.	MINT-BOXED £599.00
CANON 540 EZ FLASH + INST.	MINT CASED £599.00
CANON 420 EZ FLASH.	MINT CASED £799.00
CANON ANGLE FINDER.	MINT £115.00
CANON LC3 TRANSMITTER AND RECEIVER.	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc.	MINT £69.00
SIGMA 10mm 1/2.8 EX DC FISHEYE HSM.	MINT-BOXED £245.00
SIGMA 20mm 1/1.8 EX DC ASPHERIC RF (LATEST).	MINT-BOXED £299.00
SIGMA 20mm 1/1.8 EX DC ASPHERIC RF (LATEST).	MINT £285.00
SIGMA 600mm 1/8 MIRROR LENS MC MACRO.	EXC++ £395.00
SIGMA 10-20mm 1/4.5 EX DC HSM.	MINT CASED £295.00
SIGMA 20-40mm 1/2.8 EX ASPHERICAL DG.	MINT CASED £245.00
SIGMA 24-70mm 1/2.8 EX DG MACRO + HOOD.	MINT- £299.00
SIGMA 28-300mm 1/3.5 USM 3.5 ZOOM MACRO.	MINT+HOOD £799.00
SIGMA 70-300mm 1/4.5 APO MACRO + HOOD.	MINT £59.00
SIGMA 70-300mm 1/4.5 APO DG MACRO + HOOD.	MINT CASED £39.00

TOKINA 10-17mm 1/3.5/4.5 AT-X DX LENS (LATEST).	MINT £345.00
CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00	
CANON AUTO BELLOW.	MINT £99.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL.	MINT- £399.00
CONTAX G1 BODY WITH STRAP & MANUAL GREEN LABEL.	MINT- £195.00
CONTAX T3 70TH ANNIVERSARY + CASE + FILTERS/HOOD.	MINT- £445.00
CONTAX TITANUM COMPACT + LEATHER CASE.	MINT CASED £399.00
CONTAX 21mm 1/2.8 BIOGON T* WITH FILTER & FINDER.	MINT CASED £595.00
CONTAX 28mm 1/2.8 BIOGON T* + FILT & CONTAX HOOD/CAP.	MINT CASED £295.00
CONTAX 35mm 1/2.8 PLANAR T* + FILT & CONTAX HOOD/CAP.	MINT CASED £365.00
CONTAX 45mm 1/2.8 PLANAR T* + FILT & CONTAX HOOD/CAP.	MINT CASED £295.00
CONTAX 90mm 1/2.8 SONNAR "G" + HOOD.	MINT £199.00
CONTAX 90mm 1/2.8 SONNAR "G" + HOOD.	MINT-BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2.	MINT CASED £95.00
CONTAX TLA 200 FLASH FOR G1/G2.	MINT CASED £99.00
CONTAX G01 DATABASE FOR CONTAX T3.	MINT CASED £99.00
CONTAX SA-2 FLASH ADAPTOR.	MINT £55.00
CONTAX TITANUM FILTERS, HOODS, AND CAPS FOR G.	PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW).	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS).	EXC++ BOXED £1,990.00
CONTAX FIT YASHICA 28mm 1/2.8 SUPERB CONDITION.	MINT £55.00
CONTAX 28mm 1/2.8 DIGAGON T* MIN.	MINT-BOXED £295.00
CONTAX 45mm 1/2.8 TESSAR T* PANCAKE LENS + HOOD.	MINT £225.00
CONTAX 50mm 1/1.4 PLANAR AE.	MINT £145.00
CONTAX 85mm 1/1.4 PLANAR AE.	MINT- £425.00
CONTAX 135mm 1/2.8 SONNAR T* MM.	EXC++ BOXED £1,990.00
CONTAX TLA 280 FLASH.	MINT £95.00
RICOH GRV V DATE COMP + CASE & HOYA FILTER SET.	MINT-BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M TTL BODY CHROME (VERY LITTLE USE).	MINT-BOXED £1,195.00
LEICA M BLACK BODY.	EXC++ BOXED £695.00
LEICA M P BLACK BODY.	MINT-BOXED £995.00
LEICA M4 2 BLACK BODY.	EXC++ £495.00
LEICA Mda BODY SER NO 12659XX CIRCA 1970.	MINT- £575.00
LEICA Mda BODY SER NO 14111XX/CIRCA 1975-76.	EXC++ £495.00
LEICA III BODY SER NO 18161XX C1945 NEEDS SERVICE.	EXC++ £1,790.00
LEICA IF BODY DELAYED ACTION.	EXC++ £299.00
LEICA III WITH 50mm 1/3.5 ELMAR.	MINT- £575.00
LEICA CL BODY COMP WITH 40mm 1/2.8 SUMMICRON.	MINT- £795.00
LEICA CL BODY.	MINT- £495.00
MINOLTA CLE WITH 40mm 1/2.8 ROKKOR.	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.	EXC++ £365.00
LEICA STANDARD CHROME WITH CASE.	EXC++ £299.00
LEICA FIT MINOLTA 28mm 1/2.8 ROKKOR.	MINT CASED £395.00
LEICA FIT MINOLTA 40mm 1/2.8 ROKKOR.	MINT CASED £295.00
LEICA FIT MINOLTA 90mm 1/4 ROKKOR.	MINT CASED £295.00
LEICA 50mm 1/2.8 SUMMICRON BLACK LATEST NOT 6 BIT.	MINT-BOXED £1,175.00
LEICA 90mm 1/2.8 SUMMICRON CHROME M.	MINT-BOXED £1,275.00
LEICA 90mm 1/4 COLL ELMAR M MOUNT.	EXC++ IN KEPPER £1,790.00
LEICA 135mm 1/2.8 ELMARIT M WITH SPEEDS.	EXC++ £275.00
LEICA 135mm 1/4.5 Hektor + HOOD M MOUNT.	EXC++ £99.00
LEICA 135mm 1/4.5 Hektor IN KEPPER.	EXC++ £199.00
LEICA 90mm 1/4 ELMAR BLACK SCREW.	MINT- £145.00
LEICA 135mm 1/4.5 Hektor + HOOD SCREW.	EXC++ £99.00
LEICA HANDGRIP FOR M3/M5 etc.	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc.	MINT-BOXED £145.00
LEICA RS BODY BLACK.	EXC++ BOXED £299.00
LEICAFLX SL BODY CHROME.	MINT-BOXED £299.00
LEICA 50mm 1/2.8 SUMMICRON R 3 CAM.	EXC++ £99.00
LEICA 180mm 1/4 ELMARIT R 3 CAM.	EXC++ £345.00
LEICA 28-70mm 1/3.5/4.5 VARIO ELMAR ROM.	MINT-BOXED AS NEW £445.00
LEICA 70-210mm 1/4 VARIO ELMAR R.	EXC++ £399.00
ANGENIEUX 70-200mm 1/3.5 FOR LEICA R FIT.	MINT-BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.	MINT-BOXED £145.00
LEICA ANGLE FINDER R (14300).	MINT-BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE.	MINT £99.00
ZEISS 6x20 MONOCULAR WITH CASE.	MINT CASED £165.00
ZEISS DISCOPE 6x T* FL ANGLED, 15x45 EPIECE CASE.	MINT £1,195.00
SWAROVSKI 8x 50 SLC "B" BINOCULARS WITH CASE.	MINT-BOXED £799.00

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT SAME AS BESSA I.	MINT-BOXED £125.00
VOIGTLANDER 21mm 1/4 BLACK WITH 75mm EI + 120 BACK.	MINT-BOXED £395.00
VOIGTLANDER 35mm 1/2.5 COLOR SKOPAR VM M + HOOD.	MINT-BOXED £289.00
VOIGTLANDER 35mm 1/1.7 ULT ASP + FILTHOOD+ M RING.	MINT- £365.00
VOIGTLANDER 35mm 1/1.7 ULT ASP + M RING SILVER.	MINT- £299.00
VOIGTLANDER WINDER T.	MINT-BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP.	MINT-BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2.	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS.	MINT-BOXED £199.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK, LENS & WLF + GRIP.	EXC++ £1,690.00
BRONICA ETRS COMPLETE WITH 75mm EI + 120 BACK.	EXC++ £1,750.00
BRONICA RF 45mm 1/4 ZENZANON FOR 645 R/F + FINDER.	MINT CASED £399.00
BRONICA 50mm 1/2.8 ZENZANON MC.	EXC++ £99.00
BRONICA 150mm 1/3.5 ZENZANON PE.	MINT-BOXED £1,990.00
BRONICA 150mm 1/3.5 ZENZANON E MC.	MINT-BOXED £1,190.00
BRONICA 150mm 1/3.5 ZENZANON E MC.	MINT £99.00
BRONICA 150mm 1/4 E.	MINT £79.00
BRONICA ETRS 120 BACK.	MINT £99.00
BRONICA ETRS/ETRS POLAROID BACK.	MINT £99.00
BRONICA PLAIN PRISM FOR ETRS/ETRS.	MINT CASED £99.00
BRONICA 50mm 1/3.5 ZENZANON PE.	EXC++ £1,190.00
BRONICA 100mm 1/4 MACRO ZENZANON PE.	MINT £245.00
BRONICA 150mm 1/3.5 ZENZANON S.	MINT £165.00
BRONICA 50A + 80mm 1/2.8 S. PRISM FOR BACK, GRIP.	MINT-EXC++ £395.00
BRONICA 65mm 1/4 ZENZANON PS FOR SQ.	MINT CASED £145.00
BRONICA 110mm 1/4 PS ZENZANON MACRO FOR SQ.	MINT CASED £365.00
BRONICA 150mm 1/4 PS ZENZANON FOR SQ.	MINT CASED £145.00
BRONICA 50A 120 MAGAZINE BACK.	EXC++ £45.00
BRONICA 50A/M POLAROID MAGAZINE BACK.	MINT-BOXED £99.00
BRONICA 135W BACK FOR SQ VERY RARE.	EXC++ £165.00

FLUJI GW 670 MK III C/W 90mm 1/3.5 LENS.	MINT-BOXED £675.00
MAMIYA 43mm 1/4.5 WITH FINDER & HOOD 7/77.	MINT-BOXED £895.00
MAMIYA 150mm 1/4.5 WITH HOOD FOR 7/77.	MINT-BOXED £475.00
MAMIYA 150mm 1/4.5 + HOOD FOR MAMIYA 7/77.	MINT £425.00
MAMIYA 65mm 1/4 SEKOR Z LENS FOR R2 + HOOD.	MINT £159.00
MAMIYA 65mm 1/4 LENS FOR R2.	MINT- £399.00
MAMIYA 180mm 1/4.5 SEKOR Z W FOR R2.	MINT £199.00
MAMIYA 250mm 1/4.5 LENS FOR R2.	MINT- £195.00
MAMIYA 150mm 1/3.5 A/F FOR 645 AF.	MINT- £299.00
MAMIYA 210mm 1/4 SEKOR C FOR 645.	MINT CASED £195.00
MAMIYA 180mm 1/4.5 SEKOR FOR RS.	MINT £169.00
MAMIYA RZ 67 PRO BACK.	MINT- £69.00
MAMIYA RZ 67 PRO II BACK.	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK.	MINT- £75.00
MAMIYA 220 BACK FOR RZ 67.	MINT- £95.00
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7.	MINT- £295.00
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PENTAX 200mm 1/4 FOR PENTAX 67 + FILTER AND HOOD.	MINT- £225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS.	MINT- £995.00
ROLLEIFLEX SCHNEIDER 150mm 1/4.5 MAKRO FOR 6008.	MINT- £575.00
YASHICAMAT D WITH CASE.	MINT £195.00
YASHICAMAT 1245 WITH CASE (GREAT CAMERA).	MINT- £195.00
WISTA N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7.	MINT-BOXED £175.00

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HASSELBLAD 500CX COMP WITH 80mm CF + A12 BACK.	MINT- £995.00
HASSELBLAD 503 Cx1 BODY + WLF.	EXC++ £495.00
HASSELBLAD 500CM + 80mm 1/2.8 T* + HOOD BLACK.	MINT- £675.00
HASSELBLAD 500CM BODY WITH 80mm 1/2.8 T* + HOOD.	MINT- £695.00
HASSELBLAD 90mm 1/4 FOR XPAN.	MINT IN KEPPER £395.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF.	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK.	EXC++ £299.00
HASSELBLAD 50mm 1/4 CF FE DISTAGON + HOOD.	MINT-BOXED £699.00
HASSELBLAD 150mm 1/4 SONNAR CF.	MINT £395.00
HASSELBLAD 150mm 1/4 SONNAR CF.	EXC++ £375.00
HASSELBLAD A12 BLACK BACK WITH D/SIDE HOLDER.	MINT-BOXED £245.00
HASSELBLAD A12 BACK.	EXC++ £495.00
HASSELBLAD CW WINDER + REMOTE.	MINT £299.00
HASSELBLAD PLAIN PRISM.	EXC £475.00
HASSELBLAD PM PRISM.	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK.	MINT £125.00
HASSELBLAD EXTENSION TUBE 16 F.	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY.	MINT- £375.00
NIKON F5 BODY.	EXC++ £299.00
NIKON F80 BODY BLACK.	MINT-BOXED £599.00
NIKON F80 BODY.	MINT-BOXED £399.00
NIKON F85 BODY.	MINT-BOXED £399.00
NIKON 10.5mm 1/2.8 "G" IF-ED AF-DX FISHEYE LENS.	MINT-BOXED £399.00
NIKON 10.5mm 1/2.8 "G" IF-ED AF-DX FISHEYE LENS.	MINT CASED £395.00
NIKON 28mm 1/2.8 A/F.	MINT-BOXED £125.00
NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED".	MINT-BOXED £1,099.00
NIKON 35mm 1/1.8 "G" DX AF-S.	MINT-BOXED £125.00
NIKON 50mm 1/1.4 "D" IF.	MINT-BOXED £195.00
NIKON 50mm 1/1.8 "D" IF.	MINT-BOXED £99.00
NIKON 55mm 1/2.8 AF-D MICRO NIKKOR MACRO LENS.	MINT £195.00
NIKON 60mm 1/2.8 "G" IF AF-S MICRO-NIKKOR.	MINT-BOXED £325.00
NIKON 85mm 1/1.4 A/F "D" IF.	MINT-BOXED £675.00
NIKON 180mm 1/2.8 A/F "D" IF-ED LATEST LENS.	MINT-BOXED £465.00
NIKON 12-24mm 1/4 "G" DX IF-ED AF-S.	MINT-BOXED AS NEW £565.00
NIKON 16-85mm 1/3.5/5.6 "G" IF AF-S DX VIBR REDUCT.	MINT-BOXED £345.00
NIKON 17-55mm 1/2.8 1/2.8 "G" IF-ED AF-S + HOOD.	MINT CASED £745.00
NIKON 17-55mm 1/2.8 1/2.8 "G" IF-ED AF-S + HOOD.	MINT CASED £699.00
NIKON 18-35mm 1/3.5/4.5 "G" IF-ED AF-S.	MINT-BOX

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5D III + 24-105 f4. IS	£2,977	EOS 6D + 24-70 f4L	£2,595	70-200mm f2.8	£1,095	300mm f2.8 IS II	£5,140
5D MK III body + BG-E11 Grip	£2,475	EOS 700D + 18/55 IS II	£50 CB	70-300 f4-5.6 IS	£1,299	400mm f2.8 II IS	£8,895
5D MK III + 24-70 f2.8 MK II	£4,099	EOS 100D 18/55 STM	£40 CB	100-400mm IS	£1,379	400mm f4 DO IS	£5,699
EOS 7D v2	£1,049	10-22mm EFS	£699	TSE 17mm f4	£2,049	500mm f4 II IS	£7,749
EOS 7D + BG-E7 Grip	£1,124	16-35mm f2.8 II	£1,277	TSE 24mm f3.5 II	£1,799	600mm f4 II IS	10,479
EOS 7D + EFS 15-85 IS	£1,759	17-40mm f4	£675	24mm f1.4 II	£1,399	1.4 X or 2 X EXTENDER III	£429
EOS 7D + 18-135mm IS	£1,479	17-55mm f2.8 EFS	£55 CB	50mm f1.2	£1,349	200 - 400mm f4 IS Extender	11,999
EOS 1100D Body	£199	17-85mm EFS IS	£20 CB	50 f1.4 USM	£315	430EX II Speedlite	£209
Pixma Pro 100	£419	18-200mm EFS IS	£40 CB	35mm f2 USM	£230	600EX-RT Speedlite	£499
Pixma Pro1	£649	24-70mm f2.8 II	£1,895	85mm f1.2 II	£1,879	Powershot G15	£399
70D Body Pre Order	£1079	8-15mm f4. Fisheye	£1,199	100 f2.8 Macro	£465	Powershot G1X	£459
70D + 18-135 IS STM Lens	£1399	70-200mm f4	£559	100mm f2.8 Macro IS	£779	Powershot S110	£310

PROFESSIONAL Dealer - UK STOCK



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D4 + 24-70 f2.8G AFS	Phone	10 - 24mm f3.5-4.5 G AFS DX	£679	85mm f1.8G AFS	£399
D600 Body	£1,439	16-85mm f3.5-5.6G AFS VR	£469	105mm f2.8G Micro AFS VR	£639
D600 + 24-85mm VR	£1,849	16-35mm f4G AFS VR	£849	200-400mm f4 AFS VR II	£4,899
D600 + MB-D14 Grip	£1,669	18-35 f3.5/4.5 AFS VR	£629	200mm f2G AFS VR II	£4,299
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AF-D 14mm f/2.8D £1,099.00	35mm f1.8 AF-S DX £155.00	AF-S 85mm f/1.8G £369.00	AF-S 300mm f/4 D IF-ED £1,029.00	AF-S 17-35mm f2.8 IF ED £1,499.00	AF-S 24-120mm f/4G ED VR £799.00
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AF-D 24mm f/2.8 £369.00	AF 50mm f/1.4D £244.00	PC-E 85mm f/2.8D ED £1,299.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S DX 18-55 f/3.5-5.6G II £127.00	AF-S 55-200mm f/4-5.6 VR £129.00
AF-S 24mm f/1.4G ED £1,469.00	AF-S 50mm f/1.4G £289.00	AF-DC 105mm f/2 Nikkor £799.00	AF-S 800mm f/5.6E FL ED VR See web	AF-S 18-105mm f/3.5-5.6G VR £234.00	AF-S DX 55-300mm VR £239.00
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16.2 MEGA PIXELS
3.0" Screen
6 FPS
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4x
BRIGHT f/1.8 LENS
1080p Full HD
SD card

MX-1 **£375.00**

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BRIGHT f/2.8 LENS
1080p Full HD
SD card

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16.3 MEGA PIXELS
2.8" Screen
WIDE ANGLE
HYBRID VIEW FINDER
1080p Full HD
SD card

X100s **£999.00**
X100s + NP-95 batt. **£1,033.00***

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3.0" Screen
FUJIFILM X-MOUNT
HYBRID VIEW FINDER
1080p Full HD
SD card

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9 FPS
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16.1 MEGA PIXELS
3.0" Screen
12 ART FILTERS
1080p Full HD
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E-PM2 Twin lens kit **£489.00**

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16.1 MEGA PIXELS
3.0" Screen
12 ART FILTERS
1080p Full HD
SD card

E-PL5 + 14-42 II **£485.00**
E-PL5 Twin lens kit **£598.00**

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Olympus E-P5

16.1 MEGA PIXELS
3.0" Screen
IS
Wi-Fi
1080p Full HD
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See website for full details
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Olympus XZ-2

12.0 MEGA PIXELS
3.0" Screen
4x
1080p Full HD
SD card

XZ-2 - Black **£349.00**
+ Leather case **£389.00**

Also available in white - See website for details

Panasonic DMC-GH3 **NEW LOW PRICE**

16.0 MEGA PIXELS
3.0" Screen
Wi-Fi
1080p Full HD
SD card

GH3 Body **£899.00**
GH3 + 12-35 **£1,499.00**

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Panasonic DMC-G5

16.0 MEGA PIXELS
3.0" Screen
6 FPS
1080p Full HD
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G5 Body **£399.00**
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SIGMA

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SRP £799.99

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20mm f/1.8 EX DG	£514.00
24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£699.00
300mm f/2.8 APO EX DG HSM	£2,319.99
500mm f/4.5 APO EX DG HSM	£3,849.99
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See our website for the new 19mm, 30mm & 60mm Micro 4/3 lenses

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8-16mm f/4-5.6 DC HSM	£549.00
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17-50mm f/2.8 EX DC OS HSM	£489.00

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18-125mm f/3.8-5.6 DC OS HSM	£253.99*
18-200mm f/3.5-6.3 DC OS HSM II	£256.00
18-250mm f/3.5-6.3 DC OS HSM	£389.00
24-70mm f/2.8 EX DG HSM	£599.00

TELEPHOTO ZOOM LENSES

50-150mm f/2.8 APO EX DC HSM II	£749.00
50-200mm f/4-5.6 DC OS HSM	£99.99
50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99*
70-300mm f/4-5.6 APO DG Macro	£150.00

SIGMA

17-70mm

f/2.8-4 DC Macro OS HSM
 Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.



A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!

SRP £449.99

70-300mm f/4-5.6 DG OS

70-300mm f/4-5.6 DG OS	£275.00
120-400mm f/4.5-5.6 DG OS HSM	£639.00
150-500mm f/5-6.3 DG OS HSM	£749.00
200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,498.00

TELECONVERTERS

1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99

NEW & NOW IN STOCK!

The definitive large aperture APS-C format standard zoom lens.

Sigma 18-35mm
 f/1.8 DC HSM
ONLY £699.00
 was £799.00



SIGMA

120-300mm

f/2.8 DG OS HSM
 Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.



Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!

SRP £3,599.99

SD1 - Merrill

46.0 MEGA PIXELS	3.0" LCD	5 FPS	MAG ALLOY BODY	CF card
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SD1 Merrill Body	£1,549.00
SD1 Merrill + 17-70 OS	£1,999.99
Add a SanDisk 16GB Ext. Pro CF for only £96.49	

3 day test drive available
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46.0 MEGA PIXELS	3.0" LCD	5 FPS	MAG ALLOY BODY	CF card
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DP3 Merrill	£799.99
NEW & NOW IN STOCK!	
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SONY

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Sony Alpha a58

Sony Alpha a57

20.1 MEGA PIXELS	2.7" Screen	5 FPS	LIVE VIEW	1080p FULL HD	SD card
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A58 + 18-55	£379.00
A58 Twin lens kit	£529.00

Add a Sony LCS-AMB SLR carry case for **only £36.50**

16.1 MEGA PIXELS	2.7" Screen	8 FPS	LIVE VIEW	1080p FULL HD	SD card
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A57 Body	£349.00
A57 + 18-55	£379.00

Add a Sony LCS-BP2B backpack for **only £49.99** when bought with the Sony a57 this summer!

Sony Alpha a65

Sony Alpha a99

24.3 MEGA PIXELS	3.0" Screen	10 FPS	LIVE VIEW	1080p FULL HD	SD card
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A65 Body	£529.00
A65 + 18-55	£589.00

Add a Sony LCS-BP2B backpack for **only £49.99** when bought with the Sony a65 this summer!

24.3 MEGA PIXELS	3.0" Screen	10 FPS	LIVE VIEW	1080p FULL HD	SD card
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A99 Body	£2,049.00
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Tamron 70-300mm

f/4-5.6 Di LD



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Panasonic DMC-G5 body	£299.00		
Canon EF-S 17-85mm IS USM	£159.00		
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Nikon AF-D 80-400mm ED VR	£649.00		
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Price you pay today £569



D3200 Body **£319**
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR **£399**
D3200 + 18-55mm VR + 55-300mm **£673.05**



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D600 Body **£1289 Inc Cashback***
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CUSTOMER REVIEW: D600 Body

★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England

I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



NEW! D7100 Body £929
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NEW! D7100

From **£929**



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Nikon D7000

- 16.2 MP • 39 AF Points • 6 FPS Shooting
- 1080p Full-HD Movie Recording

D7000 Body **£583**
D7000 + 18-105mm VR **£739**



D4 Body **£4239**
D4 Body **£4239**



Nikon Capture NX2

System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY



NEX-6 Body **£549**
NEX-6 + 16-50mm PZ **£629**
NEX-6 + 16-50mm PZ + 55-210mm **£829**
NEX-SR + 16-50mm PZ **£499**
NEX-3N + 16-50mm PZ **£329**
NEX-7 Body Black **£729**
NEX-7 + 18-55mm Black **£819**
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Sony E 10-18mm f4.0 OSS **£699**



A77 From **£799**
A65 From **£499.99**
A57 From **£399**
A58 + 18-55mm **£399**
A58 + 18-55mm + 55-200mm **£529**
RECOMMENDED LENSES:
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Sony 16-50mm f2.8 DT SSM **£499**
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A99 From **£2099**
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Panasonic



NEW! G6 Body **£549**
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NEW! G6 + 14-42mm + 45-150mm **£799**
NEW! G6 + 14-140mm **£939**
NEW! GF6 + 14-42mm **£479**
NEW! GF6 + 14-42mm + 45-150mm **£649**



GH3 Body **£899**
GH3 + 14-140mm **£1299**
GH3 + 12-35mm **£1499**
GX1 + 14-42mm PZ **£349**
RRP £749.99
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS **£849**
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NEW! E-P5 Body **£899**
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NEW! E-P5 + 17mm + VF-4 Electronic Viewfinder **£1349**
E-PL5 + 14-42mm **£485**
E-PL5 + 14-42mm + 40-150mm **£649**
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OM-D E-M5 From **£795**
OM-D E-M5 Body **£795**
OM-D E-M5 + 12-50mm **£949**
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Olympus 17mm f1.8 **£399**
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X-M1 From **£599**
With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.
X-M1 Body **£599**
X-M1 + 16-50mm **£679**



X-E1 From **£629**
X-E1 Body **£629**
X-E1 + 18-55mm **£899**
X-Pro1 Body **£949**
RECOMMENDED X-MOUNT LENSES:
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Fujinon 18mm f2.0 R **£429**
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EOS 70D

- 20.2 megapixels
- 7.0 fps
- 1080p movie mode

70D Body £1079

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Canon EOS 100D

NEW!

- 18.0 megapixels
- 4.0 fps
- 1080p movie mode

£40 CASHBACK*

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100D Body £439 Inc Cashback*
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Canon 700D

NEW!

- 18.0 megapixels
- 5.0 fps
- 1080p movie mode

£50 CASHBACK*

NEW! 700D Body £549

700D + 18-55mm f3.5-5.6 IS STM £599 Inc Cashback*
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Canon EOS 60D

- 18.0 megapixels
- 5.3 fps
- 1080p movie mode



60D From £603

60D Body £603

60D + 18-55mm f3.5-5.6 IS II £679

60D + 18-135mm f3.5-5.6 IS £799

60D + 17-85mm f4.0-5.6 IS USM £839

CUSTOMER REVIEW: 60D + 18-135mm f3.5-5.6 IS
★★★★★ "... a great camera to start your DSLR journey with!" Mr. Swadlow - Essex

Canon EOS 7D

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode



7D From £1079

7D Body £1079

7D + 18-135mm f3.5-5.6 IS £1289

7D + 15-85mm f3.5-5.6 IS USM £1549

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CUSTOMER REVIEW: 7D + 24-105mm f4.0 L IS USM
★★★★★ "Great Canon DSLR upgrade" Mickeyblue - Yorkshire

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- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor



6D From £1549

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CUSTOMER REVIEW: 6D + 24-105mm f4.0 L IS USM
★★★★★ "Taking the leap to FX format" Malcy - Leicestershire

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- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor



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CUSTOMER REVIEW: 5D Mark III +
★★★★★ "Mind blowing clear photography" Ziolo - Ireland

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CL41 Colour 12ml	£18.99
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CL52 Photo 21ml	£19.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
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Many more in stock!



HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£2.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Black 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

HP Originals

No.38 All Colours 27ml each	£26.99
No.56 Black 19ml	£19.99
No.57 Colour 17ml	£28.99
No.58 Photo 17ml	£23.99
No.110 Colour 5ml	£19.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 4ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 B/C/M/Y/PC/PM 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

Many more in stock!



Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
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No.43XL Colour	£29.99
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No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

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AAA 850mAh equivalent (4)	£5.99
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
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NB-8L for Canon	£9.99
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NB-10L for Canon	£12.99
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LP-E8 for Canon	£15.99
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NP45 for Fuji	£9.99
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NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£12.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£14.99
EN-EL5 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£19.99
EN-EL15 for Nikon	£24.99
EN-EL19 for Nikon	£12.99
EN-EL20 for Nikon	£14.99
LI108/12B for Olympus	£9.99
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DMW-BCG10 for Panasonic	£19.99
DMW-BCJ13 for Panasonic	£19.99
DMW-BCK7 for Panasonic	£19.99
DMW-BLB13 for Panasonic	£19.99
DMW-BLE9 for Panasonic	£14.99
DMW-BMB9 for Panasonic	£24.99
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D-LI90 for Pentax	£12.99
D-LI109 for Pentax	£12.99
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SLM-1674 for Samsung	£12.99
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SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

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Holder Wide Angle	£6.99
Hood Modular	£6.99

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Hood Modular	£6.99

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99



KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

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Holder Wide Angle	£6.99
Hood Modular	£6.99

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Many more P-Type filters in stock!

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

52mm FaderND Mkl	£56.99
55mm FaderND Mkl	£59.99
58mm FaderND Mkl	£62.99
62mm FaderND Mkl	£69.99
67mm FaderND Mkl	£79.99
72mm FaderND Mkl	£89.99
77mm FaderND Mkl	£99.99

Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	£12.99
Nikon: 52, 55, 58, 62, 67mm	£12.99
Pentax K: 52, 55, 58, 62, 67mm	£12.99
Olympus: 52, 55, 58, 62, 67mm	£12.99
Sony: 52, 55, 58, 62, 67mm	£12.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	£11.99
55-55mm, 55-58mm, 58-58mm	£11.99

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

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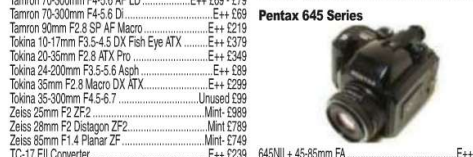
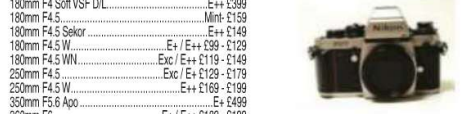
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50mm F4.5	Exc / E++ £189 - £360
50mm F4.5 ULD	E++ £399
50mm F4.5 W	E+ / Mint £199 - £399
65mm F4.5	E++ £249
75mm F4.5 Shift W	E+ / E++ £399 - £549
100-200mm F5.2 W	E++ £399
140mm F4.5 Macro ML-A	E++ £249 - £299
140mm F4.5 Macro W	E+ / E++ £189 - £259
150mm F3.5 W	E++ £199
180mm F4.5 VSF DIL	E++ £399
180mm F4.5	Mint £159
180mm F4.5 Sekor	E++ £149
180mm F4.5 W	Exc / E++ £399 - £129
180mm F4.5 WN	Exc / E++ £119 - £149
250mm F4.5	Exc / E++ £129 - £179
250mm F4.5 W	E++ £169 - £199
350mm F3.6 Apo	E++ £499
360mm F6	E+ / E++ £169 - £199
1.4x Converter	E++ £179 - £199
120 Pro Mag (6x4.5)	E++ £145
220 Pro Mag	E++ £49
Polaroid Mag	E++ £25
AE Prism Finder	E++ £149
PD Prism Finder	E++ £129
Prism Finder Model 2	E++ £59
Winder	E++ £39
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Nikon Manual	
F3HP + MD4 Motordrive	E+ / E++ £149 - £199
F3HP Body Only	E+ / E++ £129 - £219
F3 + MD4 Motordrive	E++ £199 - £199
F3 + MF14 Databack	E++ £219
F3A Black Body Only	E++ £349
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F2A Chrome Body Only	E++ £199 - £239
F2S Chrome Body Only	E++ £179
F2 Chrome Body Only	Exc / E++ £179
F2 Photonic Chrome Body Only	Exc / E++ £199 - £199
FM2N Black Body Only	E+ / E++ £159 - £179
FM2N Chrome Body Only	Exc / E++ £159 - £179
FM2 Chrome Body Only	E++ £129
F2E Chrome Body Only	Exc / E++ £199 - £119
FE Chrome Body Only	E++ £119
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FQ20 Chrome Body Only	E++ £259
F301 Body Only	E+ / E++ £239 - £339
EM Body Only	E++ £39 - £45
FT3 Black Body Only	E++ £39
F3S Chrome Body Only	E+ / E++ £119 - £119
FT2 Black Body Only	E++ £75 - £119
FT2 Chrome Body Only	E++ £79
FTN Black Body Only	E++ £59
EL Black Body Only	E++ £79
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35mm F1.4 A.I.S.	E++ £349
35mm F2 A.I.S.	E++ £229 - £249
35mm F2.8 A.I.S.	Exc / E++ £189 - £149
35-70mm F3.5-4.5 A.I.S.	E++ £79
45-86mm F3.5 A.I.S.	E++ £79
45-86mm F3.5 Non AI	E++ £75
45mm F2.8 GN Auto	E++ £149 - £175
45mm F2.8 P	E++ / Mint £249
50-135mm F3.5 A.I.S.	Mint £195
50-135mm F3.5 A.I.S.	E++ £139
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50-300mm F4.5 ED A.I.S.	E++ £699
55mm F2.8 A.I.S. Micro	E++ £129 - £149
55mm F3.5 A.I.S. Micro	E++ £79
70-210mm F4 Series E	As Seen £49
100-300mm F5.6 A.I.S.	E++ £39
100-300mm F2.5 A.I.S.	E++ £159
100-300mm F4.5 A.I.S.	E++ £125
135mm F3.5 A.I.S.	As Seen / E++ £45 - £75
135mm F3.5 Non AI	Exc £65
135mm F3.5 Non AI	E++ £69
180mm F2.8 A.I.S.	E++ £249
180mm F2.8 ED A.I.S.	E++ £239 - £289
200mm F2.8 IFED A.I.S.	E+ / Unused £159 - £249
200mm F4 A.I.S.	E++ £39 - £79
200mm F4 Non AI	E++ £125
200mm F5.6 Medical	E++ £399
300mm F4.5 Non AI	E++ £125
400mm F5.6 IFED A.I.S.	E++ £749
500mm F8 Reflex	E+ / E++ £349
500mm F4 IFED A.I.S.	Unused £349
1000mm F11 Reflex	E++ £749
Asat 35mm F2.8 PC Shift	E++ £149
Tamron 28-80mm F3.5-4.5 SP	E++ £49
Tamron 200-300mm F6.9	E++ £249
Tamron 300mm F2.8 LD SP	Unused £549
Zeiss 30mm F1.4 DC EX HSM	E++ £399
Zeiss 50mm F1.4 DC EX HSM	E++ £399
Zeiss 100mm F2.8 SP AF Macro	E++ £219
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E++ £379
Tokina 20-35mm F2.8 ATX Pro	E++ £349
Tokina 24-70mm F3.5-5.6 Asph	E++ £59
Tokina 35mm F2.8 Macro DX ATX	E++ £59
Tokina 35-300mm F4.5-6.7	Unused £99
Zeiss 25mm F2 ZF2	Mint £989
Zeiss 28mm F2 Distagon ZF2	Mint £799
Zeiss 85mm F1.4 Planar ZF	Mint £749
TC-17 El Converter	E++ £239
TC-20E Converter	E+ / E++ £129 - £149
TC16A Teleconverter	E+ / Unused £49 - £39
Mez 34AF-34 Flash	E++ £29
Mez 38 AF1 Digital Nikon	E++ £179
Sigma EF430 Flash	E++ £39
Sigma EM 140 DG Macroflash	E++ £169
SB218 Ringflash	E++ £399 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E++ £39
SB24 Speedlight	E+ / E++ £39 - £49
SB25 Speedlight	E++ £49 - £59

Nikon AF	
F6 Body Only	E++ £349 - £349
F5 Anniversary Body Only	E++ £799
F5 Body Only	E+ / E++ £199 - £349
F5 Body Only + MH30 + BATTERY	E++ £249
F4S Body + MF23 Control Back	E++ £249
F4S Body Only	Exc / E++ £199 - £249
F4 Body Only	E++ £199
F4 Body Only + MF22 Back	E++ £189
F100 Body + MB15 Grip	E++ £189
F90 Body Only	As Seen £79
F90 Body Only	E++ £39
F90 Body + MB16 Grip	E+ / E++ £35 - £59
Pronea 600 + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
12-24mm F4 G AFS DX ED	E+ / Mint £349 - £489
16-85mm F3.5-5.6 G ED VR AFS DX	Mint £359
18-55mm F3.5-5.6 G AFS VR	Mint £79
18-55mm F3.5-5.6 G AFS DX VR	Mint £79
16-105mm F3.5-4.5 G AFS ED DX VR	E+ / E++ £129
20-35mm F2.8 AFD	E++ £129
24mm F1.4 G AFS ED	Mint £129 - £1349
24-50mm F3.5-4.5 AFD	E++ £119
24-50mm F3.5-4.5 APN	E+ / E++ £39
24-85mm F2.8-4 AFD	E++ £249 - £299
24-85mm F3.5-4.5 G AFS	E++ £159
24-85mm F3.5-4.5 G AFS VR	Mint £329
28-70mm F3.5-5.6 G AFD	E+ / E++ £129
28-70mm F3.5-4.5 AFD	E++ £159 - £169
28-70mm F3.5-4.5 AF	E++ £59
28-70mm F3.5-4.5 AFD	E++ £59
28-80mm F3.5-5.6 AFD	E++ £59
35mm F1.8 G AFS DX	Mint £129
35-70mm F2.8 AFD	Exc / E++ £129
35-70mm F3.5-4.5 AFD	E++ £59
35-70mm F3.5-4.5 APN	E++ £59
50mm F1.4 AFD	E++ £189
55-200mm F4.5-6.7 AFS DX G	E++ £79
55-200mm F4.5-6.7 AFS G VR	E++ £129
70-200mm F2.8 G AFS DX VR	E++ £949
70-200mm F2.8 G AFS DX VR II	E++ £1399
70-300mm F4.5-6.7 AFS	E++ £59
70-300mm F4.5-6.7 AFD	E++ £149
75-300mm F4.5-6.7 AFD	E+ / E++ £199 - £199
80-200mm F2.8 ED AFD	E++ £329 - £329
80-200mm F4.5-6.7 AFD	E++ £59
80-400mm F4.5-6.7 AFD VR	E++ £649 - £689
200-400mm F4 G VR AFS IFED E+ / Mint	£3499 - £3599
500mm F4 G AFS VR IF ED	E++ £459
Sigma 8-16mm F4.5-6.7 DC HSM	E++ / Mint £379 - £419
Sigma 17-35mm F2.8-4 EX	E++ £129
Sigma 17-70mm F2.8-4 DC OS Macro HSM	E++ £229
Sigma 18mm F3.5 AFD	E++ £129
Sigma 18-125mm F3.5-6.7 DC OS HSM	Mint £179
Sigma 24-70mm F3.5-5.6 D Asph	E++ £129
Sigma 28-200mm F3.5-5.6	E++ £79
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 35mm F1.4 DC HSM	Mint £399
Sigma 50-150mm F2.8 Aco HSM II	E++ £349
Sigma 50-500mm F4.5-6.7 Aco DG HSM	E++ £399
Sigma 50-200mm F4.5-6.7 DC HSM	E++ £39
Sigma 70-300mm F4.5-6.7 Aco DG	E++ £89
Sigma 70-300mm F4.5-6.7 Aco Macro	E++ £89
Sigma 70-300mm F4.5-6.7 Aco Macro Super	E++ £399 - £109
Sigma 70-300mm F4.5-6.7 DG Macro	E++ £59
Sigma 135-400mm F4.5-6.7 Aco D	E+ / E++ £249 - £349
Sigma 170-500mm F5.6-6.3 Aco D	E++ £329
Sigma 300-800mm F5.6-6.3 Aco EX DG HSM	E++ £439
Sigma 500mm F4.5 APO EX DG HSM	E++ £229
Tamron 28-300mm F3.5-6.3 VR Di	E++ £399
Tamron 70-300mm F4.5-6.7 AFD	E++ £399 - £79
Tamron 70-300mm F4.5-6.7 D	E++ £59
Tamron 90mm F2.8 SP AF Macro	E++ £219
Tokina 10-17mm F3.5-4.5 DX Fish Eye ATX	E++ £379
Tokina 20-35mm F2.8 ATX Pro	E++ £349
Tokina 24-70mm F3.5-5.6 Asph	E++ £59
Tokina 35mm F2.8 Macro DX ATX	E++ £59
Tokina 35-300mm F4.5-6.7	Unused £99
Zeiss 25mm F2 ZF2	Mint £989
Zeiss 28mm F2 Distagon ZF2	Mint £799
Zeiss 85mm F1.4 Planar ZF	Mint £749
TC-17 El Converter	E++ £239
TC-20E Converter	E+ / E++ £129 - £149
TC16A Teleconverter	E+ / Unused £49 - £39
Mez 34AF-34 Flash	E++ £29
Mez 38 AF1 Digital Nikon	E++ £179
Sigma EF430 Flash	E++ £39
Sigma EM 140 DG Macroflash	E++ £169
SB218 Ringflash	E++ £399 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E++ £39
SB24 Speedlight	E+ / E++ £39 - £49
SB25 Speedlight	E++ £49 - £59

Pentax 645 Series	
645NII + 45-85mm FA	E++ £799
645N + 45-85mm FA	E++ £799
645N Complete	E++ £499
645 Body Only	E++ £229
Asat 35mm F2.8 Fisheye	E++ £249
35-55mm F4.5 AL FA	Mint £1299 - £1399
35mm F3.5 A	E++ £379
45-85mm F4.5 A	E++ £289
45mm F2.8 A	E+ / E++ £229
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £229 - £339
120mm F4 Macro FA	Mint £999



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Fax: 01463 782 072



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lowepro

The Trusted Original

EX DEMO CLEARANCE

Vertex 200AW

Lowepro's premium and rugged backpack built for adventure and sports photographers who carry pro-sized gear, laptop, tripod, outdoor accessories and a few creature comforts on shoots. Fits: 1-2 Pro DSLRs or a medium format system, 4-6 extra lenses, (up to 300mm f/2.8), flash, tripod/monopod, up to a 15.4" laptop, accessories and personal items.

Dimensions: Notebook Compartment: 30 x 5 x 42 cm. Internal Dimensions: 30 x 16.5 x 44 cm. External Dimensions: 32 x 26 x 47 cm. Weight: 3.32 kg.

SRP £202

Ffordes £95

Backpacks

RRP Ffordes

Classified Sling 180 AW £96 £75

Classified Sling 220 AW £118 £85

CompuDay Photo 250 - Black £73 £39

CompuRover AW £155 £75

Dryzone 200 - Yellow £430 £189

Fastpack 100 - Black £66 £28

Fastpack 200 - Black £78 £36

Fastpack 250 - Black £91 £49

Fastpack 350 - Black £103 £54

Flipside 200 - Red £84 £39

Flipside 300 - Black £96 £46

Flipside 300 - Red £96 £46

Flipside 400 AW - Green Black £129 £65

Photosport Sling 100 - Orange £145 £74

Pro Runner 300 AW - Black £125 £45

Pro Runner 300 AW - Blk Grn £125 £45

Pro Runner 450 AW - Black £182 £89

Rover AW II - Black £143 £59

Slingshot 102 AW £84 £39

Slingshot 202 AW £108 £49

Slingshot 302 AW £132 £79

Slingshot AW200 £89 £29

Slingshot AW300 £109 £49

Versapack 200 AW - Black/Grey £85 £45

Versapack 200 AW - Grey / blue £85 £45

Vertex 100 AW £154 £79



BUY NOW - STOCKS ARE IN LIMITED SUPPLY

Magnum 400AW

The original pro bag, first introduced in 1976. This next generation of the series remains the pro photographer's essential toolbox: extra-portable, durable and flexible. Fits: 1-2 Pro DSLRs with standard zoom lens attached, 6-8 extra lenses (up to 70-200mm f/2.8), accessories.

Dimensions: Front Compartment: 32 x 7 x 22 cm. Internal Dimensions: 35 x 24.5 x 28 cm. External Dimensions: 44 x 34 x 33.5 cm. Weight: 2.4 kg.

SRP £238

Ffordes £119

Shoulder Bags

RRP Ffordes

Adventura 120 £24 £10

Adventura 140 £28 £12

Adventura 170 £33 £15

Classified 140 AW - Black £97 £44

Classified 160 AW - Black £138 £59

Classified 160 AW - Sepia £138 £59

Classified 200 AW - Black £169 £75

Classified 250 AW - Black £180 £89

Clips 100 Blue £20 £6

Clips 110 Black £24 £7

Clips 110 Blue £24 £9

Clips 120 Black £30 £9

Clips 120 Blue £30 £9

Clips 140 Black £34 £12

Clips 140 Blue £34 £12

Compact Courier 80 - Black £37 £16

Compact Courier 80 - Grey £37 £16

Edit 100 - Black £18 £7

Edit 110 - Black £23 £7

Edit 120+ - Black £34 £8

Edit 140 - Black £34 £8

LC Classic 100 - Black £44 £15

Impulse 110 - Black £30 £10

Impulse 110 - Brown £30 £10

Impulse 130 Black/Orange £35 £16

Impulse 130 Chestnut/Orange £35 £16

Impulse 100AW - Black £70 £75

Impulse 100AW - Leaf Green £70 £75

Inverse 200 AW - Arctic Blue £82 £44

Inverse 200 AW - Green £82 £44

Inverse 200AW - Black £82 £44

Quick Case 120 £30 £16

Rezo 120 AW £29 £15

Rezo 170 - Black £29 £15

Rezo 180AW £26 £12

Stealth Reporter D100 AW £91 £39

Stealth Reporter D200 AW £115 £49

Stealth Reporter D300 AW £132 £65

Stealth Reporter D400 AW £157 £79



Circular Filters

UV Filters

SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

46mm	£6.50
49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.50
67mm	£17.00
72mm	£18.00
77mm	£20.00
82mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

Infra Red Filters

SRB's Infra Red Filters block visible light and transmit infrared.

46mm	£18.95
49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

**ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	£22.00
49mm	£22.00
52mm	£23.00
55mm	£24.00
58mm	£25.00
62mm	£26.00
67mm	£28.00
72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

Variable ND Fader

46mm	£26.00
49mm	£27.00
52mm	£27.50
55mm	£29.50
58mm	£31.00
62mm	£32.00
67mm	£35.00
72mm	£36.00
77mm	£39.95

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop
Scored
4 stars in 'Amateur Photographer' Magazine



Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

These are just some of our stock, we have every size step ring available. You name it and we'll make it
From £4.50

Square Filters

Soft ND Grad Kit



£44.95
* Highly rated in AP test

Includes:
- 3 Soft ND Filters
- 1 Holder
- 1 Adaptor Ring
- 1 Filter Wallet
- 1 Cleaning Cloth
P Size only

Landscape Set

Use this landscape set specifically to accent landscape photography shots

Includes:
- Blue Grad Filter
- Sunset Grad Filter
- 0.6 Soft ND Grad Filter
£37.50

Black & White Set

Use this SRB filter set for black & white photography

Includes:
- Red Filter
- Green Filter
- Orange Filter
- Yellow Filter
£39.95

Full ND Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Full ND Filter
- 0.6 Full ND Filter
- 0.9 Full ND Filter
£34.95

Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Soft ND Grad Filter
- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter
£34.95

Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:
- 0.3 Hard ND Grad Filter
- 0.6 Hard ND Grad Filter
- 0.9 Hard ND Grad Filter
£34.95

Filter Wallets

A Size £9.95
P Size £9.95

Lee Filters

Foundation Kit	£59.00
Standard Adaptors	£20.00
Wide Angle Adaptors	£40.00
ND Soft Grad Set	£180.00
ND Hard Grad Set	£180.00
Individual Filters	from £75.00

Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder	£66.00
Adaptors	£17.50
Hood	£66.00
Starter Kit	£114.95
Hard/Soft Grads	£59.95
ND Filters	£64.95
Big Stopper	£66.00
Circular Polarisers	£209.95

SRB are proud to stock a range of Lee Filters
Products including:
Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

Starter Kit

- Adaptor
- Holder
- 0.6 Hard Grad Filter
£324.95

Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket	£19.95
DSLR Shutter Release Bracket	£24.95
Angled Shutter Release Bracket	£24.95



Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

Camera	Lens	
Canon EOS	M42	£16.95
Canon EOS	Nikon	£22.95
Canon EOS	Pentax K	£24.95
Canon EOS	Olympus OM	£24.95
Canon EOS	Con/Yash	£24.95
Canon EOS	Leica R	£22.95
Canon EOS	Leica M	£24.95
Canon EOS	Canon FD	£44.95

Fuji X1 Pro	M42	£24.95
Fuji X1 Pro	Leica M	£29.95
Fuji X1 Pro	Nikon	£29.95
Fuji X1 Pro	Canon EOS	£29.95
Fuji X1 Pro	Olympus OM	£29.95
Fuji X1 Pro	4/3	£29.95
Fuji X1 Pro	Canon FD	£29.95
Fuji X1 Pro	Con/Yash	£29.95

Nikon	M42	£24.95
Nikon	Canon FD	£44.95
Nikon	C Mount	£32.95

Nikon 1	M42	£24.95
Nikon 1	M39	£22.95
Nikon 1	Nikon	£29.95
Nikon 1	Canon EOS	£44.95
Nikon 1	Pentax K	£29.95
Nikon 1	Leica M	£39.95
Nikon 1	Leica R	£37.95
Nikon 1	Con/Yash	£29.95

Micro 4/3	Canon EOS	£29.95
Micro 4/3	Nikon	£29.95
Micro 4/3	Nikon G	£34.95
Micro 4/3	M42	£29.95
Micro 4/3	Olympus OM	£29.95
Micro 4/3	Minolta MD	£29.95
Micro 4/3	Leica R	£29.95
Micro 4/3	Leica M	£29.95
Micro 4/3	Sony Alpha	£34.95
Micro 4/3	Pentax K	£29.95
Micro 4/3	Canon FD	£29.95
Micro 4/3	Con/Yash	£29.95

4/3	M42	£17.95
4/3	Con/Yash	£22.95
4/3	Leica R	£22.95
4/3	Nikon	£22.95
4/3	Olympus OM	£22.95
4/3	Pentax K	£22.95

Pentax	M42	£18.95
Pentax	Nikon	£44.95
Pentax	Sony Alpha	£44.95
Pentax	Canon FD	£44.95

Sony Alpha	M42	£15.95
Sony Alpha	Minolta MD	£44.95
Sony Alpha	Nikon	£44.95
Sony Alpha	Pentax K	£44.95
Sony Alpha	Canon FD	£44.95

Sony NEX	Canon EOS	£29.95
Sony NEX	Nikon	£29.95
Sony NEX	Sony Alpha	£34.95
Sony NEX	Olympus OM	£29.95
Sony NEX	Pentax K	£29.95
Sony NEX	Leica M	£29.95
Sony NEX	Leica R	£29.95
Sony NEX	Canon FD	£42.95
Sony NEX	M39	£23.95
Sony NEX	M42	£23.95

Canon EOS-M	Canon EOS	£29.95
Canon EOS-M	Leica M	£29.95
Canon EOS-M	Nikon	£29.95
Canon EOS-M	Canon FD	£29.95
Canon EOS-M	C Mount	£29.95
Canon EOS-M	M39	£29.95
Canon EOS-M	M42	£29.95

Close-Up Lens Set

Close-Up Lens Set
Wins Photoplus magazine Group Test with a 90% rating (Issue 73 Spring 13)

These lenses can be used individually or screwed together to multiply the effect

"Image quality is impressive... set gives up to a whopping +17 dioptres magnification... An absolute steal at the price!"



52mm	£19.95
55mm	£19.95
58mm	£19.95
62mm	£19.95
67mm	£19.95
72mm	£19.95
77mm	£19.95

Hoods & Caps

Reversible Petal Hoods

52mm	Petal Hood	£10.95
55mm	Petal Hood	£10.95
58mm	Petal Hood	£11.95
62mm	Petal Hood	£11.95
67mm	Petal Hood	£12.50
72mm	Petal Hood	£12.50
77mm	Petal Hood	£13.50
82mm	Petal Hood	£13.50

Rubber Lens Hoods

49mm	Rubber Hood	£4.95
52mm	Rubber Hood	£4.95
55mm	Rubber Hood	£4.95
58mm	Rubber Hood	£4.95
62mm	Rubber Hood	£4.95
67mm	Rubber Hood	£4.95
72mm	Rubber Hood	£4.95
77mm	Rubber Hood	£4.95

Lens Snap Caps

46mm	Lens Cap	£3.95
49mm	Lens Cap	£3.95
52mm	Lens Cap	£3.95
55mm	Lens Cap	£3.95
58mm	Lens Cap	£3.95
62mm	Lens Cap	£3.95
67mm	Lens Cap	£3.95
72mm	Lens Cap	£3.95
77mm	Lens Cap	£3.95
82mm	Lens Cap	£3.95

Sizes available: 27 to 82mm

Cleaning

3in1 Cleaning Kit	£7.50
6in1 Cleaning Kit	£9.95
Lens Pen	£4.95
Cleaning Cloth with case	£5.95
Hurricane Blower	£4.95
Blower Brush	£3.50
Dust Blower	£4.95
Cleaning Solution	£4.95

Accessories

Memory Card Cases

SRB's cases come in five sizes, designed to take all types of cards. The cases are waterproof & shockproof.

£9.95

Spirit Level

This fits into your cameras hot shoe and displays how level your camera is on both planes

2 way	£9.50
3 way	£12.50

2 in 1 Reflector

This product is great for lighting in studio photography

40cm	£8.95
80cm	£12.95
110cm	£15.95

5 in 1 Reflector

40cm	£8.95
80cm	£12.95
110cm	£15.95

Wireless Shutter

This wireless shutter release works by infra red and is designed for cameras with a remote socket

Canon EOS	£24.95
Panasonic	£24.95
Nikon	£24.95

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars ★★★★★ in a Digital Camera ND group test, winning a Gold & Value award

Lee

sevens

75mm Filter System

Ideal for CSC digital, rangefinder and many other cameras with a 67mm max filter size.

Seven5 Holder . . . 66.00	ND Grads 51.00
Seven5 Lenshood . 79.00	Pro Glass NDs 97.80
Circular Polariser 185.40	Big Stopper ND 61.00
ND Grad Sets . . . 139.80	Adaptor rings 16.95

100mm Filter System

Foundation Kit . . . 56.00	Resin Sets 99.95
Std adaptors 18.95	Triple Filter Pouch 26.50
W/A adaptors . . . 37.40	Multi Filter Pouch .36.50
DSLR Starter Kit 208.00	
Universal Hood . . 125.00	Lee DVDs
ND Grad Sets . . . 181.50	Both editions £20.00
ND Grads 0.3-0.9 . 72.60	
ND Solids 0.3-0.9 . 80.60	Inspiring Professionals
Pro Glass NDs . . . 118.90	Book One 10.00
Big Stopper ND . . 94.00	Book Two 12.50

Triggersmart

Trigger your camera using light, sound or motion.



Compatible with most cameras with an external remote control socket (may need adaptor plug). Powered by AA batteries or optional mains adaptor. Kit as shown above, usually £238.00

£199

Kenko Zeta

Best quality Japanese-made filters from the parent company of Hoya without the premium price tag, featuring zero-reflection multi-coating. Sizes from 49mm to 82mm.
UV L41 from £21.50
Circular Polarising from £44.60
Circular Polarising Slimline . . . from £58.95

Lastolite Urban backgrounds



Exciting new range of double-sided collapsible backgrounds with realistic 'street' textures from brick and stone to distressed paper and graffiti. All versions £149.95

Westcott Ice Light

A revolutionary new portable light source which can be battery or mains powered. Its LED array puts out a 1160 lumen soft wraparound light, which can be continuously dimmed. Can also be mounted to any 1/4" screw support. Supplied with carrying case and 110-240v worldwide charger. £399.00



Speed Graphic

HUGE RANGE. RAPID DELIVERY. .co.uk

Elinchrom Summer Specials!

Free accessories with D-Lite, BRX and Quadra kits

D-Lite RX Kits

RX One 2-Head Umbrella Kit	375.00
RX One 2 Head Softbox Kit	425.00
RX 2 2 Head Softbox Kit	579.00
RX 4 2 Head Softbox Kit	639.00

BRX Kits

BRX 250/250 Softbox Kit	849.00
BRX 250/500 Softbox Kit	899.00
BRX 500/500 Softbox Kit	969.00

All kits come with Skyport radio triggering

Ranger Quadra Hybrid Kits

2-Head 'A' Kit with gel battery	1599.00
2-Head 'A' Kit with lithium battery	1849.00

Other kit options are available

D-Lite/BRX

FREE Deflector set and RX USB Skyport computer controller



Ranger Q

FREE 18cm reflector and Grid + RX USB Skyport computer controller



Manfrotto Befree travel tripod

Just 40cm folded, and weighing 1.4kg, but with a decent 144cm maximum height, the Befree is a high quality holiday support. Comes complete with case. £174.00



Vanguard Sling Packs

Huge savings on RRP's!

UP-Rise 34

Takes DSLR with 2 lenses, flash etc. Complete with all weather cover.

£39

UP-Rise 43

For pro SLR with 3-4 lenses

£49



Nissin flashguns: power to suit any purpose

			
Di466 TTL compact zoom bounce. GN33. £74.95	Di622 II Ideal enthusiast flash. GN44. £115.00	Di866 II Pro-spec full-feature gun. GN60. £199.00	MG8000 The ultimate. £399.00

Permajet - free A4 test pack

Spend £30+ on Permajet paper and get a free 25-sheet Digital Photo Test Pack worth £11.95

Offer ends 31/7/13 or when stocks are exhausted



Fotoblocks

A quick and easy way to add impact when displaying photos using a lightweight foam core. Just peel off cover to reveal adhesive, position and trim the print and you're done! Sizes from 5x7" to 70x70cm. Price from £4.95



Custom Brackets Mini-RC

The paparazzi favourite

Keeps the flash close to the lens to minimise side shadows and weighs just 170g. £32.50



HDR Projects Platin

Discover how subtle High Dynamic Range control can enhance your images. 46 presets, plus user-defined ones give pro-grade speed and ease of use. Usual price £129.00 **£99**



5x4" processing made easy

The MOD54 insert takes 6 sheets at a time and fits the Paterson Multi-Reel 3 tank. No leaks and just 900ml of chemistry. On its own £44.50, or complete with the tank for £65.00



Bowens Gemini 500R Pulsar Tx 2-Head Kit



£949

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APMAG001



OGDEN CHESNUTT

Ogden and Eli debate 'the biggest problem in photography today' – art and the photographers who shoot it

ELI IS swiping through his tablet as I enter the pub, sneering like he's just let another car go without getting a thank-you wave.

'What seems to be the matter?' I ask. I've already seen he's reading about the results of the Deutsche Börse Photography Prize, and knowing him like I do I can predict what he's going to come out with next.

'These are all bad, but the winner is sooo bad,' he moans. 'They didn't even take the pictures! And last year was the same. I really don't get how the judges get it so terribly wrong every year.'

'Why is it so egregious?' I ask. 'I actually find it quite a powerful statement about contemporary conflict.'

'Is it really, though? Don't we all know that war is bad? That it's the little guy who suffers most? That soldiers are just average Joes? And the montage, I don't know... it just reminds me too much of today's throwaway culture. Instagram lattes, and all that. I'd respect it more if Chanarin and Broomberg at least took the pictures.'

I've never understood the backlash against montage and using found photography. Just about every photographer is quick to defend our medium as an art form against those bullies who paint or sculpt or draw – you know, the *true* arts. An eye for a picture, we say, is what defines an artist – it doesn't matter what tool you use.

So why, then, should you have to physically take the picture for it to have merit?

In other genres like sculpture, and even fashion, found objects are not only accepted but celebrated. So why do we photographers on one hand hold ourselves up as artists just like any other, but then smack each other down with our other hand when some of us try to be like other artists?

I really don't understand why we paint ourselves into this corner. Photographers really are their own worst enemies sometimes.

'I think you've touched on the biggest problem in photography today,' I say. And I'm not being generous.

'What, charlatans posing as photographers?'

'No. Photographers posing as artists, but having no idea what art actually is.'

I wonder, do they have these debates in sculpture circles? Do people argue about these things during the breaks in life-drawing classes? We photographers occupy a special place in the realm of art. In a Venn diagram, photography crosses over

with the traditional visual arts, but also shares real estate with some of the scientific pursuits.

It's not rocket science to point out that there are different schools of thought in photography. Right-brained photographers with a penchant for creativity probably picked up a camera because of the immense opportunity it provides. The number of former painters I've spoken to who said they traded the brush for the lens because it allowed them to more fully realise their pre-visualised conceptions...

On the other hand, left-brained photographers, of course, enjoy beautiful things but are drawn to the science and technicality – the process – that goes into capturing a beautiful moment in time. For them, I think the meticulousness of the achievement is the rush. And the number of doctors and scientists I've spoken to who said they traded the microscope and prescription pad for focus-stacking software and 13-hour days crouched on bitter cold Scottish hillsides... These are the predominant groups of

photographers, and meet in the middle... where they push and shove.

I would argue – and I am – that left-brained photographers like Eli, who are drawn to the art of the process, as a result value accuracy. Amazing images, to them, are those that record beautiful, fleeting or significant moments in time as they actually appeared to the human eye. The right-brained photographers believe that anything can be beautiful.

Neither is wrong. But only the right-brainers are right.

'You know, I could make that,' Eli says, a common claim people make when confronted with art they don't understand. He's tearing Richard Sibley's headshot out of an old copy of AP from his bag, squinting at it, then placing it at various degrees over a picture of Whitby Pier. 'No, wait. I've got it!'

He flips to the back page and scores a crude circle around Roger Hicks' face. Using his thumb, he presses a hole through Roger's visage, but preserving that fantastic beard. He slides Richard's face underneath.

'Two faces of AP. Two generations. Yet one and the same,' he says. He snorts – 'Actually, that's pretty good.'

'I don't know,' I say. 'I think I'd respect it more if Richard and Roger at least took their own portrait.' **AP**

'Just about every photographer is quick to defend our medium as an art form against those bullies who paint or sculpt or draw'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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